

The Students of Sidney Mear



A Compilation Of Students Found On The Web

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December 25, 2013

Abstract

This document is an attempt to find out about the careers of former students of Sid Mear at the Eastman School of Music. It tries to answer the question “I wonder whatever happened to ...?” The web search for these students was an exhausting one, a consequence of the more than 200 students Sid had at Eastman. It was not, however, an exhaustive one. Many students were not located, or perhaps if they were, pertinent information about them was not found. Clearly, the chronologically later students showed a much higher percentage of being found, simply because they live and work in an internet world that earlier students did not. Of course, fame has much to do with successful web searches. Finding a student that, say, had a career scoring music for famous Hollywood movies was easier than finding a student who may have taught junior high band. As I am sure Sid would tell you, this does not in any way “rank” the success of his former students. It is only an explanation of why or why not a student may have been found. Photographs of each student are provided whenever possible.

I cannot take credit or accept blame for the actual text of this document. It was almost exclusively a “cut and paste” operation, grabbing information wherever I could find it. Unfortunately, the text is definitely not in “real time”. A student bio that says “currently teaching at...” could have been ten years ago, or worse. Bringing the whole thing up to date would have been a task outside the scope of this project. I tried also to make it easy to read if printed or read as a pdf on the computer. The digital version has the benefit of clickable navigation, etc.

The creation of this document and it’s presentation to Sid was also an attempt by me to come up with some kind of a Christmas gift for him. Neckties just don’t cut it anymore, and I thought he might enjoy something like this. Merry Christmas, Dad! Now if only I can figure out what to get mom...

Pete Mear

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A Brilliant Young American Trumpeter

SIDNEY

MEAR



*One of Radio's
Greatest Programs—*

**Westinghouse
MUSICAL AMERICANA**

Thursday, February 22nd, NBC Blue Network
8:00 P. M. E. S. T. - 7:00 P. M. C. S. T.
9:30 P. M. M. S. T. - 8:30 P. M. P. S. T.

and 1940's

Outstanding Trumpet

Selmer

At 21 years, Sidney Mear is a student of trumpet at the Eastman School of Music in Rochester. At an age when most players are still amateurs, he has behind him a career as first trumpet with the famous Horace Heidt Orchestra. Before that he won first division honors in the National High School Contests for four consecutive years! The solo which Sidney will play on his Selmer trumpet with Raymond Paige's 100-piece orchestra on the Musical Americana program is "Andante et Scherzo" by Barat.

ASK TO TRY THE LATEST SELMER MODELS TODAY!

On March 1, "Musical Americana" will feature **KENNETH CARPENTER**, of Des Moines, Iowa. Carpenter plays Selmer, too!
an outstanding young alto saxophonist,

Selmer Trumpet Advertisement (1940)

The Teacher

Sidney Mear

As taken from the Alumni Mentor Tribute, Eastman School of Music, 2006:

The son of a cornetist and bandmaster, Sidney Mear is a trumpet legend who studied and performed with legends such as Herbert L. Clarke, Bohumir Kryl, William Revelli, and Edwin Franko Goldman. He was well established as an outstanding musician with the Horace Heidt dance band before he came to Eastman in 1937. He began teaching in 1940, while he was still a student, and in the same year, aged only 21, was featured as “A Brilliant Young American Trumpeter” in a national ad for Selmer Trumpets.

Sidney Mear performed in the Rochester Philharmonic Orchestra from 1940 to 1968. Under esteemed conductors such as Erich Leinsdorf, Dmitri Mitropoulos, Sir Thomas Beecham, and David Zinman, he developed a reputation as “a player who never, ever missed a note.” He also performed in orchestras in Mexico, in Philadelphia, and in Bethlehem, Pennsylvania. But the continuing thread in his musical life was his teaching at Eastman, where he remained until his retirement in 1980. His artistry can still be heard on the many Mercury recordings of music by American composers conducted by Howard Hanson, which are now available on CDs – including classic solo performances in Barber’s Capricorn Concerto, Copland’s Quiet City, and Leroy Anderson’s Trumpeter’s Lullaby (recorded in a single take, without rehearsal).



But Sidney Mear’s most precious musical legacy is as a teacher. In more than 40 years at the School, he trained many of America’s outstanding band and orchestral trumpeters, teachers, and band directors. Many of them, in turn, are teachers whom Mear has continued to mentor and to advise, continuing a precious line of outstanding musicianship. For his long tenure and continuing influence as a teacher, the Eastman School proudly honors Sidney Mear with its Alumni Mentor Tribute.



With Herbert Clarke (1937)

The Students

James Austin

Graduate with Distinction from the Eastman School of Music.

A native Michigander, James Austin was on the faculty of the University of Houston's Moores School of Music from 1960 through 2009, first as an Affiliate Artist and then as Professor of Trumpet. He is currently a Professor Emeritus of the University. He has also served on the faculties of the Houston Baptist University and the National Music Camp in Interlochen.

As a performer, he has distinguished himself as the principal trumpet of the acclaimed Eastman Wind Ensemble and served in the Houston Symphony for 17 years in the position of Principal Trumpet. During his tenure as Principal Trumpet of the Houston Symphony, he also performed in the Houston Grand Opera, Houston Ballet, and Houston Chamber Orchestra. Upon joining the faculty of the University of Houston's School of Music in 1960, he helped found the faculty Symphonic Brass Quintet.

His students have an astounding record of achievement and success in the professional world. Recent graduates hold positions in the orchestras of Dallas, Calgary, Vancouver, Houston, San Antonio, and Louisville among others, and they are regularly contenders for positions with major orchestras throughout the world. Many of his students have become noted teachers in their own right in colleges, universities, high schools, and private studios.



Allen Bachelder

Allen Bachelder holds bachelor's and master's degrees from the University of Minnesota where he studied with Stephen Chenette, and a doctorate from the University of Rochester Eastman School of Music where he studied with Sidney Mear. He has also studied extensively with Vincent Cichowicz, and the late Arnold Jacobs, both retired Chicago Symphony Orchestra artists. His numerous recitals have been aired in the U.S. on National Public Radio's "Music from Rochester" series as well as on Public Broadcasting System television and National Public Radio affiliates. He has performed in over 15 states as well as in Canada, Great Britain, Switzerland, and Russia. He has performed with the Minnesota Orchestra, the Rochester Philharmonic, the Eastman Wind Ensemble, the West Virginia Symphony, and the Pittsburgh Opera Theatre. He served for six years as principal trumpet of the St Paul Chamber Orchestra prior to his appointment as principal trumpet of the Roanoke Symphony, a post he held for fifteen years until retiring in 1993. He also served as principal trumpet for 28 years with Opera Roanoke. Following three years as assistant professor of trumpet at the College of St. Benedict and St. John's University in Collegeville, Minnesota, in 1977 Dr. Bachelder moved to Blacksburg Virginia where he served as professor of trumpet at Virginia Tech University for 29 years.

Now retired and living in Harbor Beach, Michigan, Dr. Bachelder devotes more time to restoration of his favorite vintage British cars, which, like his trumpet, require frequent attention to stay in tune.

Michael Battistelli



Mr. Battistelli, former president of Lifemax Company, is a 30-year veteran of the network marketing industry with a successful history as a top-earning distributor, as well as consultant to, trainer for and owner of network marketing companies. An early champion of telecom deregulation, Mr. Battistelli built Alert Communications International, an industry-leading telecommunications reseller, serving agent-based customer acquisition efforts in both traditional and network marketing environments and creating more than \$10 million in monthly billing. During the software explosion of the 1990s, he created a company that successfully served the networking industry with cutting-edge commission and genealogy tracking software, processing data for more than two dozen network marketing companies.

Mr. Battistelli is a graduate of the Interlochen Arts Academy and Eastman School of Music, and completed post-graduate work at University of Massachusetts. During the 1980s while building their first network marketing organization, Mike and his beautiful wife Kate were active professionals in the music and Broadway Theatre world of New York City - he as a professional trumpet player, Musical Director and Conductor and on staff at Radio City Music Hall; she as television and musical theatre actress, and for three years Yul Brynner's leading lady in "The King and I".

Their daughter Francesca Battistelli is a Grammy-nominated and ten-time Dove Award-nominated Contemporary Christian singer/songwriter and recording artist whose major label debut "My Paper Heart" was released on the Warner/Reprise/Word label in 2008.

Frederick Beck

Beck, Frederick Allan 3.jul.1946- USA Vermont - Newport trumpeter, teacher.

1969 BS in music education from the University of Vermont Burlington, 1973 MM and 1979 DM from the Eastman School of Music Rochester, 1973-1976 of Portland Symphony Orchestra Maine, 1980 of Greensboro Symphony Orchestra, 1973-1976 taught at Mt Ararat School Topsham Maine, 1979-1980 taught trumpet at Mansfield State College Pennsylvania, 1980 professor of trumpet at the University of North Carolina in Greensboro, member of the International Trumpet Guild

David Bell



David Bell (born April 17, 1954) is an American composer, known for his music for television shows. From 1984 to 1991 he contributed music to 79 episodes of *Murder, She Wrote*, 5 episodes of "Dr. Quinn, Medicine Woman", followed by 66 episodes of *Star Trek* shows from 1994 to 2003. In 2002 he won the ASCAP Award (Top TV Series) for *Enterprise*, shared with the series' other regular composers.

From an interview with David (2010):

What made you decide to become a composer?

It was a gradual thing that evolved over many years, very often involving detours, flexibility of plans, a process of trying many things and eliminating certain things that didn't work well for me.

I had dabbled with arranging in high school and learned that I had a pretty good ear, especially for orchestration. I don't play keyboard very well, but was a pretty fair trumpet player and conductor. However,

when working on my undergraduate degree at Miami U of Ohio, I gradually realized that I enjoyed creating works as a composer as well as re-creating works others had written as a performer and conductor.

I attended the Eastman School of Music for Masters degree beginning in 1977. At Eastman I was a "classical" theory and composition major but, through the grapevine, heard about an elective offered in the jazz department one afternoon a week titled "Business of Music" taught by Ray Wright. In addition to being a true gentleman, Ray was brilliant. I'd never before heard any of this stuff about intellectual property law and royalties and it knocked my socks off! Ray taught another class in the jazz department about writing music for films which I signed up for. I had to overcome great resistance from my composition faculty adviser because Ray's class was in the jazz department and I was supposed to be a classical composer. But I persevered...! I became Ray's graduate assistant as I began my doctorate and enjoyed helping with his recording sessions, etc. In 1979 he recommended me for a full-time position as composer at the Strasenburgh Planetarium in Rochester where I had a small, but nice, electronic studio in the basement. I was a good collegiate trumpet player and that was as far as it went. I always refer to the orchestra as my main instrument! No, never performed on any of my scores.

Kevin Bollinger

Kevin Bollinger grew up listening to his father's 78s of Harry James and Rafael Mendez and first played the trumpet at 6 years old. Like his father, he attended the Eastman School of Music and even studied with the same trumpet professor. Later, he studied with Bill Clark in the UC Denver Traditional Jazz band, Red Beans and Rice. Kevin is a much sought after free-lance trumpeter in both the jazz and classical idioms. In his spare time, he works as a Systems Administrator for a local government agency.

Ken Brader

Ken Brader III, trumpet/flugelhorn: BM, Eastman School of Music. Ken has toured as lead trumpet and assistant music director of the Glenn Miller Orchestra, with recent trips to the Philippines, Poland, and Japan. In July 1998, he performed at several major international jazz festivals on the 23-day tour of eight European countries as a member of the Phil Woods Big Band. Ken has also performed with Chuck Mangione, including the Carnegie Hall and Central Park concerts. He is currently a member of the Philadelphia Pops Orchestra under the direction of Peter Nero and he also performs with Ragtime with Gaptime. Ken performed as lead trumpet on the CD Live at Carnegie Hall - The 50th Anniversary Concert by Patti Page (DRG 91454). This recording won the 1999 Grammy Award for Best Traditional Pop Vocal Performance. He performed as lead trumpet and soloist in the nationally broadcast PBS TV special Songs of Johnny Mercer with Johnny Mathis and Melissa Manchester. Ken can be heard as trumpet soloist on the Essex Entertainment label on the five-CD set The Love Songs of Your Life (ESD 7054) and with Derek Smith and the Smithsonians. With the Glenn Miller Orchestra, he can be heard on Moonlight Serenade on Ranwood Records (RDS 1005) and on the LaserLight label with the Glenn Miller Orchestra. Here is a 2012 advertisement for a Ken Brader benefit concert:



BASH FOR BRADER**FOR IMMEDIATE RELEASE****BASH FOR BRADER - DEER HEAD INN JAZZ ORCHESTRA TO HOST EVENING OF BIG BAND JAZZ TO BENEFIT AILING COLLEAGUE**

On Monday July 30, 2012 from 7:30 – 10:30 the Deer Head Inn in Delaware Water Gap, PA will present a big band evening to help a fellow musician. Since last winter, Ken Brader – noted educator, and renowned lead trumpet player with the Philadelphia Pops, the COTA Festival Orchestra, JARO, the Phil Woods Big Band, the Glenn Miller Orchestra, Patti Page's Grammy –winning Carnegie Hall CD, just to name a few, has been suffering the effects of a debilitating illness that has left him in a dire financial situation because of the inability for him to earn a living. He has been transported many times to the Wills Eye Institute and Thomas Jefferson Hospital. He's lost 90% of his vision and cannot walk.

Alexander Brinkman**Education:**

Ph.D. Eastman School of Music, University of Rochester, 1978, with a major in music theory and minors in composition and conducting. Dissertation: Johann Sebastian Bach's "Orgelbuchlein:" A Computer-Assisted Study of the Melodic Influence of the Cantus Firmus on the Contrapuntal Voices.

M.A. Eastman School of Music, 1969. Thesis: "Style and Structure in the Five-Voice Canzone of Samuel Scheidt."

B.M. Eastman School of Music, 1966.

Additional Studies: Course in Data Structures with Joel Seiferas in Computer Science Dept. University of Rochester (Fall 1979); Studies in Sound Synthesis and Computer Music Composition with Barry Vercoe (M.I.T., Summer 1978); Seminar in Schenkerian Analysis with David Beach, Allen Forte, and Charles

Burkhart (ESM, Summer 1976); Seminar in Computer Music Synthesis with Leland Smith of Stanford University (Colgate University, Summer 1974); Seminar in Contemporary Analysis with Allen Forte, Milton Babbitt, William Thomson, and David Epstein, (ESM, Summer 1973).

Academic Appointments:

2000: Associate Professor of Music Theory, Esther Boyer College of Music, Temple University.

1989: Promoted to Associate Professor of Theory with unlimited tenure, Eastman School of Music, University of Rochester

1984-89: Associate Professor of Music Theory, Eastman School of Music, University of Rochester

1978-84: Assistant Professor of Music Theory, Eastman School of Music, University of Rochester

1973-78: Instructor of Music Theory, Eastman School of Music, University of Rochester

Lewis Buckley

Lewis J. Buckley was born in Columbus, Ohio, but considers himself a native of Florida, the state in which he grew up. He earned his undergraduate degree from the Eastman School of Music and his Master's degree from Connecticut College. While at Eastman, he earned the Performer's Certificate for outstanding performance on the trumpet, and he studied conducting and composition.

He enlisted into the U. S. Coast Guard Band in 1969, where he served as Principal Trumpet and Trumpet Soloist for six years. Then, in 1975, he became the Coast Guard Band's fifth Director at age 27, a post he held for over 29 years, becoming the longest-tenured conductor of a senior military band in American history.

Under his baton, the Coast Guard Band became a noted touring organization; released some 20 recordings; aired more taped and live concert broadcasts on National Public Radio than any other wind band, military or civilian, in the United States; and earned a reputation as one of the most accomplished wind bands in the world.

Since 2004, Buckley has been the Conductor and Artistic Director of the Manchester (CT) Symphony Orchestra. For fifteen years, he conducted the Hartford Symphony Orchestra in its annual Symphony on Ice/Toys for Tots program, and he has also conducted the Eastern Connecticut Symphony during its summer series.

He continues to compose, arrange, and publish prolifically, and his music is widely performed, including a number of performances by the Metropolitan Wind Symphony. He also remains an active trumpet soloist, frequently combining solo appearances with conducting, often in premiere performances of his own commissioned works.

As our new Artistic Director, Buckley brings to the MWS podium more than 30 years' professional experience in an unusually wide range of music-making. He is equally at home conducting, writing, or performing, with bands, orchestras, and choruses, in all styles of music from classical to commercial to jazz. The guest artists whom he has conducted reflect his range of experience; they include Walter Cronkite, opera giant Placido Domingo, Lorrie Morgan and Lone Star of country fame, the Motown sound of Martha Reeves, and many others.

Donald Casey

Depaul University - Donald E. Casey became dean of the School of Music in 1995, assuming the helm of a school that was on a trajectory toward becoming one of the highest-ranking music schools in the nation. Since that time, four of the school's major ensembles have indeed joined the ranks of the best in the country. Recognized for excellence in music teaching and performance, the school enrolls about 380 graduate and undergraduate students in its highly competitive programs, which presents over 300 public performances each year.

Casey helped elevate the image of the school through an expansion of the already active recording program for faculty and ensembles and through the creation of a noteworthy annual magazine, "Con Brio." Under his direction, the number of endowed scholarships grew from 14 to 50 and all undergraduate and graduate curricula for the school were revised. The school offers undergraduate and master's degrees in performance, music composition, music education and jazz studies; undergraduate degrees in sound recording technology and performing arts management; and a post-master's certificate in performance.

Although his academic background is in music education, Casey also is an accomplished conductor, arranger, and scholar. He is the author of numerous articles in professional journals and has produced papers, workshops and other presentations. He has made more than 100 appearances as a music festival guest conductor or adjudicator in 20 states and four Canadian provinces. He is a member of several professional associations and has been widely sought as a consultant.



A native of Illinois, he attended the Eastman School of Music and received his Bachelor's and Master's degrees in music education from Northwestern University, where he was associate professor of music education, coordinator of music education, and director of undergraduate studies in music education before joining DePaul. He earned his Doctorate in music education from the University of Illinois School of Music.

He is currently on the Board of Grant Park Symphony, where he led the search team that engaged the new executive director, Paul Winberg. He also serves on the Board of the DePaul Art Museum, and is a member of the Steering Committee for DePaul's next Strategic Plan. He has traveled the country for the National Association of Schools of Music (NASM) working with colleges and universities to obtain and renew their NASM credentials, and regularly presents at Council for Advancement and Support of Education (CASE) conferences on fund-raising.

Phillip Collins



BM, Eastman School of Music.

Graduate studies, Cleveland Institute of Music.

Former Principal trumpet with the Cincinnati Symphony and Pops Orchestras, Philip Collins has been a frequent soloist with the CSO, Cincinnati Chamber Orchestra and on various recital series. He has been a member of the Cleveland Orchestra, the Rochester Philharmonic and the National Arts Centre Orchestra. In addition, he toured North and South America as a member of Eastman Brass Quintet and recorded with Eastman Wind Ensemble.

He studied with Sidney Mear, Daniel Patrylak, Bernard Adelstein, Mel Broiles, William Vacchiano, Armando Ghitalla and Arnold Jacobs.

His publications include:

Trumpet 1 - In this book, you are invited to leave the practice room, enter the stage, and enjoy performing. These 138 studies are inspired by years of playing in the pops orchestra, and are representative of the many styles and demands of studio/pops repertoire that have become part of the job in most symphony orchestras today. More than just technique studies, this book provides samples of typical pops trumpet parts with the opportunity for expressive lead playing.

100 Trumpetudes - A follow-up to the Trumpet 1 pops book. Inspired by many composers and styles from the orchestral repertoire, these studies are designed to set the stage for the trumpet player. Each of the etudes should strengthen technique and aid in practical show rep. A goal of this book is to balance work and play.

Piccolo Trumpet 106 Studies (New) - Written to provide easy-to-moderately difficult practice material for piccolo trumpet players of all levels. While it is tempting to plunge right into Bach's Brandenburg Concerto, the Magnificat, or the B Minor Mass, this book attempts to build range and high note control gradually, one short study at a time. The goal in this book is to focus on control, tone, ease of playing, and intonation with the same security expected on the larger trumpets. Improvement requires consistent practice with adequate rest. Several organized practice sessions can be more beneficial than one mighty slug-fest, and short etudes are more conquerable than those that are lengthy and too difficult.

Phil and his wife Sandra have raised six children, including Zak, a graduate of CIM and a member of the viola section in the Buffalo Philharmonic, and Wes, presently a member of the viola section in the Boston Symphony Orchestra.

Phil posts an excellent blog at <http://philstudents.blogspot.com>. Here is an excerpt from that blog:

“If you haven’t heard, this is Entrance Awareness Month! There’s nothing like impressing audiences, jurors, professors, and committee types with amazing clear starts of each note and each phrase. Great beginnings matter for great performances.

Tired of always trying to redeem yourself after a faulty start? Why not determine to be impressive from the get go? Capture attention immediately. Think clarity of note fronts, pinpoint attacks, a dart, a surgeon’s knife, a snake’s tongue, or whatever picture helps you to get a grip on your entrance.

Fearless confidence is the required mindset. Armando Ghitalla used to say that “the first trumpet must come bustin’ in!” William Vacchiano simply gestured, “the notes must speak just like that!” as he snapped his fingers. In short, you must be there, on time, with a great sound.”

Michael Davison

Michael Davison holds a B. M. from the Eastman School of Music, M. M. from the University of Wisconsin-Whitewater, and D. M. A. from the University of Wisconsin-Madison. He has been head of the jazz and brass programs at the University of Richmond since 1986, a former chair of the music education division of the Mid-Atlantic Chapter of the College Music Society, is presently the president of the Virginia Chapter of the International Association of Jazz Educators and on the Board of Directors for the National Trumpet Competition.

As a classical musician, Davison has performed with the Whitewater Brass Quintet, Wisconsin Brass Quintet, Rochester Philharmonic Orchestra, Wisconsin Symphony Orchestra, Wisconsin Chamber Orchestra, Richmond Symphony Orchestra, the Canadian Brass, the Empire Brass Quintet and the Brass Band of Battle Creek. As a jazz musician, he has worked with such artists as Michael Brecker, Curtis Fuller, Chris Vadala, Gene Bertoncini, The Temptations, Aretha Franklin, and Natalie Cole. In 2002 he was the featured soloist with the Buffalo Philharmonic Orchestra featuring the music of Harry James and he recorded Bach’s Brandenburg Concerto no. 2 with the Interlochen Faculty Orchestra. In 2003, Dr. Davison was featured soloist with the Santiago de Cuba Symphony Orchestra. Davison is a prolific recording artist with numerous jazz and classical albums to his credit and the author of many articles for *Down Beat* magazine, the *International Trumpet Guild Journal*, the *Jazz Educators Journal*, and the *G. I. A. Quarterly*. Recently, Dr. Davison wrote a documentary of Cuban music and Latin Jazz for public radio. He has published several jazz combo compositions with Walrus Music and has written two transcription books of trumpeter Randy Brecker. A world traveler in the name of jazz and music education, Davison has led a group of jazz educators to South Africa, music educators to China, jazz performers to Cuba and taught in Lyon, France at A.I.M.R.A., the French international jazz school.



Since 1987 he has been on the trumpet faculty at the International Arts Camp in Interlochen, Michigan and is presently chair of the brass division.

Davison is a clinician for the Edwards Instrument Company, a performer and clinician on the Akai Electric Valve Instrument (EVI), and in great demand throughout the country as a classical and jazz teacher and performer. Dr. Davison is active in the International Trumpet Guild, has performed in or judged the finals at 11 ITG conferences, and hosted the 1999 ITG Conference at the University of Richmond.

Charles Decker

Professor - Tennessee Tech University

Charles Decker has appeared as a clinician, performer, conductor, adjudicator and arranger at major music conferences and festivals in 13 states. He has written articles for the *Instrumentalist*, *Tennessee Musician*, *International Trumpet Guild Journal*, *NACWPI Journal*, *BD Guide* and other publications. More than 10,000 copies of his trumpet and brass publications have been sold and students and professionals in the United States, Canada, Europe, and Russia have performed his arrangements.



He is first trumpet of the Bryan Symphony Orchestra at Tennessee Tech University, a professional orchestra in residence, and is a frequent faculty recitalist and soloist with TTU ensembles. As the first trumpet in the Brass Arts Quintet (TTU faculty brass), he has recorded three CD's and appeared in nationally broadcast public television concert specials. With a grant from Tennessee Tech, he recorded an album of recital and contest solos for trumpet.

He is a former member of the Eastman Wind Ensemble, Eastman Philharmonia, Colorado Philharmonic, Berkshire Music Center Orchestra, Austin Symphony, University of Texas Faculty Brass Quintet, and Knoxville Symphony. He was solo cornet and trumpet soloist with the U.S. Army Field Band of Washington, D.C., the touring concert band for the Pentagon. Prior to joining the Tech faculty, he taught at Bemidji State University in Minnesota. He holds degrees from Eastman School of Music, Northwestern University, and the University of Texas at Austin, where his teachers were respectively Sidney Mear, Vincent Cichowicz, and Raymond Crisara. As a fellowship recipient at Tanglewood, summer home of the Boston Symphony, he studied with Armando Ghitalla and Roger Voisin.

Vincent DiMartino



Vincent DiMartino retired in 2012 as Matton Professor of Music Emeritus at Centre College. One of America's leading trumpet performers and teachers, DiMartino originally joined the college in 1993 as Centre's first distinguished artist-in-residence. He was named to the Matton Professorship in 1996.

Throughout his teaching career, Professor DiMartino has been a member of the artist faculty of many international seminars and courses. These include The Empire Brass Quintet-Tanglewood summer program, The Spanish Brass Festival in Alzira-Spain, The Kalavrita Brass Course in Greece, as well as seminars in England, Ukraine, Thailand, Germany and Canada.

He is 2004 CASE Professor of The Year for the state of Kentucky. This award is given nationally each year to one person in each state in The United States.

He is also the recipient of The Governor's Lifetime Achievement Award for 2008-2009 for the State of Kentucky.

DiMartino has performed worldwide as a soloist and with artists such as Henry Mancini, Doc Severinsen, Pearl Bailey, Dizzy Gillespie, and Dave Brubeck. Widely admired for classical and jazz playing, he has also in recent years begun to specialize in virtuoso cornet solos.

DiMartino, along with George Foreman, founded the New Columbian Brass Band. DiMartino also is a soloist with the New Sousa Band and is a featured soloist with the Advocate Brass Band. DiMartino is a popular performer at the Great American Brass Band Festival, which annually draws 40,000 people to Danville for outstanding brass music.

A graduate of the Eastman School of Music (B.M. and M.M. degrees), DiMartino was the Alumni Distinguished Professor of Trumpet at the University of Kentucky for some twenty years. He has performed as a soloist with many symphony orchestras, including those in Cincinnati, Buffalo, Santa Fe, Orlando, and Rochester. He is prominently featured in many recordings of the Cincinnati Pops Orchestra.

Thomas Drake

A native of Pittsburgh, Pennsylvania, Tom Drake joined the St. Louis Symphony in 1987 as Assistant Principal Trumpet. From 2010-13, Drake was appointed Acting Principal Trumpet. Prior to accepting the position with St. Louis, Drake was Principal Trumpet of the North Carolina Symphony from 1985-1987. A graduate of the Eastman School of Music, he began his professional career as fourth trumpet with the Rochester Philharmonic under David Zinman after winning that position as a sophomore.

During the summer, Drake is a member of the artist/faculty at the Aspen Music Festival and School in Colorado. In previous summers, he instructed young musicians at the Interlochen Arts Camp in Interlochen, Michigan, the oldest such camp in the nation.

Drake's interests lie in the recording field as well as he is producer for AAM Recordings and Arch Media. He has produced recordings for the STL Symphony and several of its individual musicians including David Halen, Diana Haskell, and retired members Haruka Watanabe and Marc Gordon. He also helped produce the orchestra's National Public Radio broadcasts from 1996-2000.

Tom Drake and his wife Marian, a frequent substitute cellist with the Symphony, have a daughter, Sarah, and a son, Michael.



Jim Dvorak

Trumpet player James P. Dvorak is, despite having played almost exclusively in Europe in the last twenty-five years, actually an American. Born in Brooklyn, he received private tuition on the trumpet as a teenager, and entered the prestigious Eastman School of Music of New York in 1966, studying there until he gained a Bachelor of Music degree in 1970. At that point he moved to London, immediately establishing himself on the UK jazz scene. He replaced Mark Charig in pianist Keith Tippett's band, staying for a couple of years. Around the same time, he joined Chris MacGregor's ensemble Brotherhood of Breath, which led to several European tours between 1970 and 1975. It was Dvorak's early association with vocalist Maggie Nichols that kick-started his interest in presenting improvised music workshops.

In 1973, he formed Joy with drummer Keith Bailey, a band which lasted for six years but only released one album in 1976 (that same year, they received the Young Jazz Musicians Award). In 1975-76 he was a member of drummer Louis Moholo's band. Between 1977 and 1979, he led Sun Sum, a seventeen piece jazz/dance extravaganza which included Elton Dean, Alan Skidmore, Keith Tippett, Harry Miller and Nick Evans. His next band was Dhyana, between 1980 and 1982. Dvorak's interest in music workshops was taken much further by starting an apprenticeship with the late John Stevens as part of Stevens' much admired Search and Reflect training programme at the Community Music organization in 1983. Dvorak's work developed even further through six successive years working as a workshop leader in Summer Schools at the Ingolstadt Jazz Stage (Germany), the Vercelli Jazz School (Italy), and the American School in Paris (France).



The 80's found Dvorak playing and recording on the European circuit with bands led by Lol Coxhill (Before Our Time), Geoff Serle (Research), Dudu Pukwana (Zila), Maggie Nichols (Very Varied), Nick Evans (Dreamtime), Ruthie Smith (Toot Sweet), Brian Abrahams (District Six) and again Keith Tippett in 1985-86. He also ran Club Extremor (London, 1982-1987) for improvised music. More recently, in 1990, he joined Phil Miller's In Cahoots, playing on the albums Live In Japan 1991 (1993), Recent Discoveries (1994), Parallel (1996), Out Of The Blue (2001) and All That (2003), leaving the band in 2004.

Dvorak has arranged music for European and African recording artist Reebop Kwaku Baah, Harry Moscoe, Guest Stars, Stan Sojoka, Annabel Lamb, District Six Big Band, and for the Dedication Orchestra. In 1979, he composed an original score for a jazz drama based on George Orwell's "Animal Farm", and in 1983 co-wrote the score for London's Kosh Dance Theatre Company produc-

tion "For The Jago". Two commissioned dance pieces for children from Fergus Early's "Green Candle company" saw Dvorak teaming up with Patricia Bardi in providing music and movement for this three year performance/workshop collaboration. He has since gone on to do improvised performances with the London-Based dancers Janice Galloway, Wendy Thomas, and Thomas Kemp.

Dvorak has constantly been involved in presenting jazz workshops all over England, Germany, Italy, and Holland, has led improvising sessions at London's Royal Academy, the Guild Hall School of Music, Jazz Days International, and is currently involved in London's Community Music "Search and Reflect" workshop program. He has also established workshop sessions at Islington Arts Factory and Jazz Days International. Dvorak was taught at Weymouth College, The Royal Academy of Music, and the Guildhall, as well as currently presenting "thematic" workshops.

John Eckert



John Eckert is one of the busiest freelance trumpet players on the East Coast. He can play it all: jazz, latin, pop, classical, even opera. John juggles his engagements, often working one or two recording or rehearsal sessions during a day followed by a bebop big-band gig or an evening at the Carlyle with Bobby Short later that same night. John has played on concert stages worldwide as well as in orchestra pits of operas and Broadway shows. He is equally comfortable in the lead trumpet chair of a big band or small jazz ensemble, and enjoys playing all types of music with all kinds of musicians.

"The variety just presents itself," says John, explaining how he can play Benny Goodman or Stan Kenton arrangements one day, then work with the Simon & Garfunkle Reunion Band, the Smithsonian Jazz Orchestra, Deodato's 2001 Orchestra, or the Metropolitan Opera Orchestra the next.

"I remember liking music at an early age, maybe 3 or 4," John recalls. A child of the 1940s, he grew up in New Jersey. "We had a piano and my mother played a little, but I was always whistling and singing songs I heard on the radio." At the age of 8 John began studying trumpet and playing in the grade school band. A few years later when his sister, influenced by her trumpet-playing boyfriend, began bringing home jazz records, the sounds of Chet Baker, Shorty Rogers, and other proponents of the West Coast jazz sound caught his attention. By his second year in high school, he and some friends had formed a small jazz ensemble and began playing weddings and other parties. During this time John also studied with Ed

Treutel from the Julliard School of Music. "I loved playing music; that and working on my car. But my parents were academics and I was expected to go to college."

When the time came, a compromise was reached. John agreed to get a liberal arts degree and his parents agreed that he could major in music. He graduated from the Eastman School of Music at the University of Rochester in 1961. Instrumental education back then was primarily classical and Sid Mear, the principal trumpet player with the Rochester Philharmonic, was John's teacher. In addition to his classical studies, John found time to work three nights a week with a sextet at a local club called The Pythodd Hall. And on the weekends, he was likely to be in the Pythodd audience listening to Ray Bryant, the Mangione Brothers, or one of the other national acts that played there. Come summertime, John honed his skills playing with the house band at a resort in the Pocono's.

At Eastman, John received a superior musical education and his reading skills and technical expertise were top-notch. But after attending a Stan Kenton clinic, John realized that he lacked the ensemble experience he would need to find steady work in New York. So after his Eastman graduation he headed to North Texas State University where the daily drill in the graduate jazz program included ensemble and big-band practice. After two years John returned to New York, began playing locally, and continued his graduate studies at Columbia University Teacher's College. He also joined an Army Reserve Band. By the late 1960s, Eckert was the lead trumpeter in not one, not two, but three big bands: the Buddy Morrow Orchestra, the Maynard Ferguson Orchestra, and The American Brass Quintet with whom he recorded. And the rest, as they say, is history.

Eckert is a modest man who is content just to be able to practice and play music. But modest or not, the list of leaders and ensembles with whom Eckert has worked and recorded over the last thirty years reads like a "who's who in jazz." The short list includes the bands of Toshiko Akiyoshi, Louie Bellson, Benny Carter, Buck Clayton, Benny Goodman, Jimmy Heath, Woody Herman, Thad Jones/Mel Lewis, Lee Konitz, John Lewis, Gerry Mulligan, and Stan Kenton. John has recorded with many different ensembles and orchestras, but he views recordings as past events and refers to keep his eye on the next gig. When asked what he likes best about being a musician John says, "I just love to play. I always want to go to work. I'm glad to be busy."

Joanne Edwards

BA, Eastman School of Music, graduate study in trumpet performance at the University of Connecticut, MLS Syracuse University.

JoAnne studied trumpet with Sidney Mear, Edwin Betts and Daniel Patrylak and was instructor of trumpet at New England Music Camp. She has performed with the Eastern Connecticut Symphony, Vermont Symphony, Lyric Theatre, American Musical Theater, and is Principal Trumpet in the Vermont Philharmonic. She is a founding member of the Constitution Brass Quintet (1983) and a librarian at Johnson State College.



Pamela Fleming

Pamela Fleming, trumpet, flugelhorn, composer; b. New York City, 10 October 1957. At age 3 her family, (Robert and Blossom Fleming, and sister Regina) moved to New City, New York (Rockland County), where she grew up and graduated from Clarkstown High School. She went on to graduate with a BM in Music Performance from the Eastman School of Music in 1979. There she studied with Sidney Mear and Allan Dean. (Later she studied with Jimmy Maxwell in New York City.)



After graduating from the Eastman School of Music, Pamela moved back to New York City in 1980, and soon formed Third Wind with fellow Eastman musician, Paula M. Kimper, performing their original horn influenced pop songs. Shortly after, she became part of a minimalist / eclectic synth ensemble called Anomy performing at venues such as New York City's Mudd Club and The Kitchen. This music highlighted Pam on electric trumpet, synthesizer and spoken word.

In 1985 she merged with saxophonist, Jenny Hill and trombonist Nilda Richards as the horn section for Steppin Razor,

an all-female reggae band, that opened for major Reggae acts like UB40, Yellow Man, and Burning Spear. Several months later they were asked to play on Burning Spear's upcoming European tour, which took Pamela on quite an unexpected career path. That initial Spear tour turned into over 2 years of incessant globe-trotting - Europe, Africa, Scandinavia, Columbia, Grenada, Jamaica, Canada and the United States - and three Grammy nominated albums.

This horn trio now known as "Burning Brass" went on to form and front their own World Beat Afro Funk group. In 1991 they toured the US and Japan with Reggae Sunsplash, backing Maxi Priest, Dennis Brown, Shinehead, Carlene Davis and Andrew Tosh. During this tour the Burning Brass was endorsed by the L.A.Sax Company, which specializes in custom colored horns.

The African Tours in 1986-1987 took the band to Nigeria, Liberia, Senegal, Ivory Coast, and Zaire. Working side by side with Fela and King Sunny Ade, and jamming with the local African musicians, drew Pam into a new world of sounds, rhythms and unusual instruments. "Ba-Bo-De" on Pam's recording 'Fearless Dreamer' is dedicated to Fela's memory. In 1991 she formed her own original group, Fearless Dreamer, a contemporary world jazz ensemble. she's been writing and performing with this group ever since.

Pamela Fleming toured as soloist with Natalie Merchant at the 1998 Lilith Fair. She nightly sat in with Sarah McLachlan, The Indigo Girls, Queen Latifah, N'Dea Davenport, and Victoria Williams. Pamela has also played with Bonnie Raitt (VH1 Storytellers), "Little" Jimmy Scott (Sessions at 54th St. on PBS), Soca Star - Arrow (wrote "Hot Hot Hot"), Buster Poindexter aka David Johansen (made "Hot Hot Hot" more famous), Bruce Springsteen, Robert Palmer, Cab Calloway, Metropolitan Klezmer, Diva - No Man's Band, The Mel Lewis Big Band, Patrick Moraz (Keys with Yes, Moody Blues), Pucho and his Latin Soul Brothers, and others.

George Foss

Born on July 19, 1932 [ed. died 2002], in Miami, Florida, George was the son of George Dueward Foss, Sr. and Louise Graves Foss. George attended Eastman School of Music in Rochester, New York; attended and graduated from The Juilliard School of Music in New York City; attended the Mannes School of Music, New York City and he completed a graduate degree at America University, also in New York City. In 1955, he joined the National Symphony Orchestra, Washington, D.C., as a trumpeter. During his tenure with the National Symphony, he began the first of many field trips into the nearby Blue Ridge region of Virginia collecting the ballads, folk songs, and instrumental pieces of the settlers there. Later he expanded his collecting of traditional folk music to the Cumberlands of Kentucky, the Smokey Mountains of North Carolina and the Arkansas Ozarks.

In 1964, Foss joined the faculty of Louisiana State University teaching trumpet, music theory, music history and appreciation as well as folk music. He continued his collecting, aided by grants from the American Philosophical Society and Louisiana State University. His collections have been duplicated

and archived in the Library of Congress Folklore Archive, Washington, D.C., the University of Texas, Austin, Texas and the LSU Archive of Oral History, Baton Rouge, Louisiana. Foss co-authored a textbook, *ANGLO-AMERICAN FOLKSONG STYLE* with Roger Abrahams and was music editor of *A SINGER AND HER SONGS* based on the life of Almeda Riddle, the noted Ozark ballad singer. He has also written many articles and short works on American folk music and folk instruments such as the autoharp and the Native-American flute.

He retired from his professorship at LSU in 1989 and moved, with his wife, Nancy, to Greer's Ferry.

Sam Fricano

Eastman School of Music Bachelor of Music, Trumpet performance 1951 – 1955. Commander and Conductor, The U.S. Army Field Band (1974 – 1979 (5 years). Conductor, The Mantovani Orchestra September 1983 – December 1991 (8 years 4 months). Music Director, St. Johns River City Band September 1987 – October 1998 (11 years 2 months) Jacksonville, Florida.



Stanley Friedman

Stanley Friedman has distinguished himself in several different musical fields. After completing a Doctorate in composition at the Eastman School of Music, he embarked on a composing career which has led to premiers by Ensemble Intercontemporain in Paris, the Los Angeles Philharmonic Chamber Music Society, and the New Zealand Symphony Orchestra. In 1992 Stanley Friedman's first opera "Hypatia" was premiered in concert at the New Zealand International Festival of the Arts, earning enthusiastic praise from audience, performers, and critics alike.

As a professional trumpeter, Stanley Friedman has performed with the Los Angeles Philharmonic and as Principal with the Israel Philharmonic, the New Zealand Symphony, and the Hong Kong Philharmonic. His solo CD, "The Lyric Trumpet" (ODE Records, #1327), won Classical Record of 1989 honours at the New Zealand Music Awards and has been critically acclaimed in leading international brass publications. Friedman has presented solo recitals and masterclasses around the world.

As a conductor Stanley Friedman has directed concerts and recordings of his own music and that of other American composers.

Now based in the United States, Stanley Friedman is pursuing a career as composer/conductor while continuing to perform and teach the trumpet at the Interlochen Arts Academy. His piece for solo trumpet "Solus" [ed. dedicated to Sidney Mear] has become a world success and is regularly programmed at international trumpet competitions.



Chris Gekker

Chris Gekker is Professor of Trumpet at the University of Maryland School of Music. He has been featured as soloist at Carnegie Hall, Lincoln Center, and throughout the United States, Europe, and Asia. After

performances of Bach's Brandenburg Concerto no. 2 and the Christmas Oratorio at Carnegie Hall, the New York Times praised his "bright virtuosity" and described his playing as "clear toned and pitch perfect."



Chris appears as soloist on more than twenty recordings and as a performer on more than one hundred chamber music, orchestra, and jazz recordings. CD Review called his recording of Copland's *Quiet City* "a model of quiet perfection" and in an overview of several solo recordings *Gramophone Magazine* described his performances as "astonishingly poised." Of his recording of Eric Ewazen's *Sonata for Trumpet and Piano*, *American Record Guide* states "Ewazen writes that he had Gekker's sound in his mind when he wrote the Sonata, and I can understand why. It is round, soft edged, and gorgeous at soft dynamic levels, and always full and well controlled at fortissimo." Chris is one of the featured artists on Deutsche Grammophon's 2005 compilation "Masters of the Trumpet."

Chris's most recent recordings include a CD with the University of Maryland Brass Trio; a CD of Gabrieli's music with the Metropolitan Opera Orchestra Brass, solo recordings of music by Brian Fennelly and Eric Ewazen for Albany Records and a solo recording of music by Carson Cooman for Naxos Records. He also recorded Bach's 2nd Brandenburg Concerto and "Winter," a cd of music for trumpet and piano by Eric Ewazen and David Snow. Of the Bach, *Classics Today* writes "Chris Gekker plays with brilliance and panache," and *BBC Magazine* states "the trumpeter gives a secure and glittering account." On "Winter," *American Record Guide* writes "I cannot think of another trumpet player I'd rather listen to than Gekker, and he is at his sweet, velvet-toned best in these pieces."

Chris was a member of the American Brass Quintet for eighteen years, and on the faculties of the Juilliard School, the Manhattan School of Music, and Columbia University. He was principal trumpet with the Orchestra of St. Luke's and frequently performed and recorded as principal with the Orpheus Chamber Orchestra, and often as a guest with the Chamber Music Society of Lincoln Center. He has been a guest principal trumpet with the New York Philharmonic, the San Francisco Symphony, and the Santa Fe Opera. Chris has performed and recorded with many jazz and commercial artists, and often for television and movies. Most recently, Chris toured, recorded and filmed with Sting and performed on TV with Peter Gabriel.

Many of his former students occupy orchestral positions in major symphonies throughout the world, as well as being prominent in jazz, chamber, and commercial music. His *Articulation Studies*, 44 Duos, and *Endurance Drills and Piccolo Trumpet Studies* are available from Colin Publications and are sold worldwide. Chris was born in Washington D.C., grew up in Alexandria, Virginia, and is a graduate of the Eastman School of Music and the University of Maryland. His teachers include Emerson Head, Sidney Mear, Adel Sanchez, and Gerard Schwarz.

Charles G. Gleaves

Charles G. Gleaves. Born in Chattanooga, Tennessee [ed. died 2002], he graduated from Eastman School of Music and the University of Rochester. He retired in 1991 as a professional trumpeter for the Buffalo Philharmonic Orchestra after 34 years. He had been a trumpeter for the Rochester Philharmonic Orchestra and was a member of International Trumpeters Guild. He was a former music professor at University of Buffalo and State University of New York at Fredonia. He was an Army veteran of World War II.

Cindy Gould

MM Trumpet Performance and Literature, Eastman School of Music.

BM Education, University of Montana.

Currently at Northern Arizona University, Cindy Gould has been a member of the Flagstaff Symphony Orchestra since 1985 and became principal trumpet in 2001. Additionally she serves as the librarian and personnel manager of FSO as well as office manager. She also maintains a private studio and freelances in the northern Arizona area. She is a member of the NAU Elden Brass (faculty brass quintet) and also performs with the Flagstaff Symphony Brass Quintet.

She has taught trumpet and liberal studies classes at Kansas State University, Wright State University and Northern Arizona University. She is an alumna of the Aspen Music Festival.

While living in Cincinnati she was a member of the Cincinnati Ballet Orchestra, Cincinnati Chamber Orchestra, Hamilton Symphony Orchestra, and Ohio Valley Brass Quintet. Additionally she regularly performed with the Cincinnati Symphony, Cincinnati Opera and Cincinnati May Festival Orchestras. In Seattle she was a member of the Washington Brass Ensemble, Bellevue Philharmonic, and Washington Wind Symphony and additionally performed with the Seattle Symphony and Evergreen Brass Quintet.

She has also performed in the 1996 and 1998 Arizona Opera productions of Wagner's Ring Cycle. Her teachers include Louis Ranger, Susan Slaughter, Marie Speziale, and Philip Collins.



David Greenhoe

David Greenhoe is professor emeritus of trumpet and former chairman of brass at the University of Iowa. His students have enjoyed a high rate of success with several playing professionally on an international scale, many combining teaching and playing careers in colleges and universities as well as in secondary school music education positions. Several of his students have been winners of the coveted International Trumpet Guild competitions.

Greenhoe plays principal trumpet with the Quad City Symphony Orchestra, principal trumpet with the Cedar Rapids Opera Theatre and solo trumpet with the Lake Placid Sinfonietta (NY) in summer season. He is also an active soloist and recitalist and has performed many times with the Milwaukee Symphony. Before coming to Iowa in 1979, Greenhoe was chairman of brass at Ball State University and played in several Indiana orchestras.

Mr. Greenhoe is a graduate of the Eastman School of Music where he was a scholarship student and a member of Frederick Fennell's Eastman Wind Ensemble and Howard Hanson's Eastman Philharmonia. He grew up in Davison, Michigan and cites experiences as a student at the National Music Camp at Interlochen, membership in the Michigan Youth Symphony under the direction of Orien Dalley, and trumpet study with Clifford Lillya, professor emeritus of the University of Michigan, as laying the foundation for his career. Gilbert Johnson, former principal trumpet with the Philadelphia Orchestra was also a teacher of major influence. Other teachers include Sidney Mear, Edwin Betts, Gordon Mathie, Karl Rucht, Arnold Jacobs, Robert Grocock, and Graham Young. Greenhoe was a member and soloist with the United States Marine Band in Washington, DC, toured the country with "the President's Own," and played regularly at the White House and at countless state functions during the Johnson years. He has also played and toured the country as a soloist, solo recitalist, and chamber musician. Other musical experiences include



performances or recordings with the Rochester Philharmonic, Fort Wayne Philharmonic, Flint Symphony Orchestra, Gregg Smith Singers, Eastman Wind Ensemble, Da Camera Brass Quintet, cornet or trumpet soloist with countless bands and orchestras, and chamber player in practically every possible combination, including jazz and commercial work with Chuck Mangione, Buddy Morrow, and others.

Greenhoe's musical interests are broad and he likes the challenge that his university career has allowed him as a player—that of being a Baroque clarino specialist one night, and orchestral player on the weekend, a cornet soloist another night, etc. He also has a particular interest in new music and has many premier performances to his credit. One such piece, Nocturnes for trumpet and piano by Eric Ziolek, was released on the Music and Arts compact disc, The University of Iowa Center for New Music 25th Anniversary.

Raymond Handfield

Conductor and Music Director, Callanwolde Concert Band (Atlanta, Georgia).



Mr. Raymond Handfield, a life member of the Phi Mu Alpha Sinfonia honorary music fraternity, is a graduate of the Eastman School of Music (trumpet) where he was a student of Sidney Mear. His masters degree is from Boston University where he continued his trumpet study with Armando Ghitalla. He taught instrumental music and directed school bands in Massachusetts, New York and Georgia, retiring after a thirty year career.

Mr Handfield has performed in concert with the Oslo, Norway Opera Orchestra. He served as principal trumpet with the Orchard Park Symphony Orchestra, New York where he also directed the youth orchestra and served on the board of directors. Mr. Handfield also served as principal trumpet with the "Opera Sacre" of Buffalo, New York. In Georgia he served as assistant principal trumpet for the Callanwolde Concert band before taking the podium in 1985.

Mr Handfield's other activities include an avid interest in duplicate bridge and a lifelong argument with the nearest available golf course.

Steven Harrow



Steve Harrow - Composer/arranger, keyboard, recording engineer.

Steve earned his Master of Music degree from the Eastman School of Music in Rochester, NY, where he majored in jazz studies and trumpet performance. He toured with the Woody Herman and Buddy Rich Big Bands as a solo trumpet performer. Steve then freelanced in New York City and played trumpet with the renowned Brooklyn Tabernacle Choir, and then, for 7 years, worked as the Director of Arts and Worship at Bethel Christian Fellowship in Rochester, NY. Currently, the Harrows lead worship at Covenant Life Church, and Steve continues to dedicate his musical talents to composing and recording for Sing The Word®.

Jon Hassell

Jon Hassell (born March 22, 1937) is an American trumpet player and composer. He is known for his influence in the world music scene and his unusual electronic manipulation of the trumpet sound.

Born in Memphis, Tennessee, Hassell received his Master's degree from the Eastman School of Music in Rochester, New York. During this time he became involved in European serial music, especially the work of Karlheinz Stockhausen, and so after finishing his studies at Eastman, he enrolled in the Cologne Course for New Music for two years (founded and directed by Stockhausen). Hassell returned to the U.S. in 1967, where he met Terry Riley in Buffalo, New York and performed on the first recording of Riley's seminal work *In C* in 1968. He pursued his PhD in musicology in Buffalo and performed in La Monte Young's "Dream House" (aka Theatre of Eternal Music) in New York City.



On his return to Buffalo in the early 1970s, Hassell was introduced to the music of Indian Pandit Pran Nath, a specialist in the Kiranic style of singing. Hassell, Young, Marian Zazeela (Young's wife) and Riley went together to India to study with Nath. His work with Nath awoke his appetite for world music, and on the album *Vernal Equinox*, he used his trumpet to imitate the vocal techniques of Nath (treated with various electronic effects) where he stated:

"From 1973 up until then I was totally immersed in playing raga on the trumpet. I wanted the physical dexterity to be able to come into a room and be able to do something that nobody else in the world could do. My aim was to make a music that was vertically integrated in such a way that at any cross-sectional moment you were not able to pick a single element out as being from a particular country or genre of music."

Hassell was involved with a plethora of projects in the 70's, 80's, and 90's [ed. far too many to name here]. For his latest project in 2009, Hassell released the much lauded ECM effort *Last Night the Moon Came Dropping Its Clothes in the Street*, which once again featured material woven together from a variety of studio sessions.

Mick Hesse

Michael (Mick) Hesse, cornet & piccolo trumpet, has an extensive background in professional orchestral performance as a member of the Norwegian State Opera and Ballet Orchestra from 1973-1984. Mr. Hesse has performed with the Oslo Philharmonic, Norwegian Broadcasting Orchestra & Buffalo Philharmonic, and with Music in the Mountains in Colorado.

He taught trumpet and brass ensembles at the Norwegian Music Conservatory. Mick was also a member of the USMA Band at West Point and the Jack Daniel's Original Silver Cornet Band. A graduate of Eastman School of Music (BM) and the University of Illinois (MM), Mr. Hesse taught at the Universities of Illinois and Kentucky. He served as Artistic Director for Showcase Concert Series in Farmington, NM for 12 years. In recent years Mick has played Eb cornet with the Great Western Rocky Mountain Band and Bb cornet with the Yankee Brass Band.



His arrangements are based on an extensive career as a performer and teacher, with a good sense of "what works." Mick is available as a clinician for master classes and performance with a workshop titled *The Art and Practice of the Cornet* which delves into the role of cornet playing within the context of the symphony and opera orchestra setting.

Tom Hohstadt

Dr. Thomas Hohstadt is an international symphony conductor, author, lecturer, recording artist, composer, and soloist. A Fulbright scholar, he has earned four advanced degrees from the Eastman School of Music and the Vienna Akademie für Musik. In addition, he received the Performer's Certificate from the Eastman School of Music and advanced study from the renowned maestro, Pierre Monteux, at the Domaine School of Conductors.



A twenty-eight-year conducting career includes positions with the Eastman School of Music; the Honolulu, Amarillo, and Midland-Odessa Symphonies; and guest appearances in eight nations.

Hohstadt is also the author of seven books (published by Zondervan Publishing House, Abingdon Press, Damah Media, and F. E. Olds Company) and a contributing author to *Voices of the Virtual World* (Wikiklesia Press). He has also written eighty articles for various publications.

With the Midland-Odessa Symphony, he recorded *Music of the Symphonic Southwest* and *The Permian Symphony*, distributed by Allegro Imports. And, under the Citadel Records label, he recorded *Adventures in Hollywood*.

Hohstadt also conducted broadcasts over 194 radio stations as part of the Parkway Production's America in Concert Series. Recordings of these concerts are now part of the Library of Congress.

Previous to his conducting career, Hohstadt was a well-known trumpet artist. By the age of 15, he had performed as a soloist in seventy-eight major American cities, including Chicago, Dallas, Philadelphia, Washington, Detroit, Columbus, Pittsburgh, Cleveland, Buffalo, Syracuse, Boston, Atlantic City, Baltimore, Richmond, Norfolk, Raleigh, Charleston, Orlando, Miami, Tampa, Atlanta, New Orleans, Memphis, Louisville, Cincinnati, Dayton, Ft. Wayne, and Toledo.

Later, he became first trumpet in Eastman's first "Wind Ensemble," the historic beginning of a nationwide movement that continues even today. He also performed in the Rochester Philharmonic, Oklahoma City Symphony, and Honolulu Symphony. And, while serving in the United States Army Band, he performed at the White House and other important government and military events.

In a nationwide search for the most ideal trumpet sound, the Acoustical Research Division of the C. G. Conn Company selected Hohstadt's recorded sounds as their ideal and presented them in a three-dimensional, scientific model to the National Association for Music Education Convention in Chicago. Irving Lowens, of the *Washington Star*, described Hohstadt's tone as "an utterly ravishing sound, big and round and thrilling." And Paul Hume, of the *Washington Post*, wrote of Hohstadt's "remarkable finesse . . . (and) unique splendor."

Recordings are still available from his early trumpet career: *American Concert Band Masterpieces*, *La Fiesta Mexicana*, *Marching Along*, *Ruffles and Flourishes*, *Symphony in B-Flat* by Paul Hindemith, and works by Schoenberg and Stravinsky—all recorded under the Mercury Classics label.

During his later conducting career, Hohstadt organized the founding of the Conductors' Guild of America, served as their vice president, lectured at their national conferences, and wrote for their *Journal*. He has conducted performances with the Vienna Philharmonic (ranked by critics as one of the "top three orchestras of the world"). During this time, he also received the Bronze Medallion from the government of Bulgaria for "significant contributions to the musical life of Bulgaria."

Hohstadt built the Amarillo and Midland-Odessa Symphonies from small community orchestras into two of the nation's leading metropolitan orchestras. The *Chicago Tribune* claimed in a front page accolade that the Midland-Odessa Symphony was one of the finest orchestras in the nation.

Hohstadt is also a composer with performances by the Houston Symphony and the Rochester Philharmonic. One of his compositions has recently been made available through the University of Rochester UR Research Digital Repository.

Jeffrey Holmes

Composer, arranger, performer and educator Jeffrey W. Holmes is Professor of Music and Director of Jazz & African-American Music Studies at the University of Massachusetts at Amherst. Holmes received his Bachelors and Masters degrees from the Eastman School of Music. He is a nationally published and commissioned composer/arranger and multiple recipient of National Endowment For The Arts Jazz Composition Grants. Holmes has written music for John Abercrombie, The Big Apple Circus, Ernie Watts, Max Roach, Yusef Lateef, Doc Severinsen, Tommy Dorsey Orchestra, as well as numerous works for military, college, high school/junior high school jazz, concert and marching ensembles.



Featured on the Jazz at Kennedy Center Series with the Billy Taylor Trio, Holmes subs regularly with the Paul Winter Consort, is a member of the 11 piece classical ensemble Solid Brass, is lead trumpeter for the New England Jazz Ensemble, leader of the Jeff Holmes Big Band; and drummer with Amherst Jazz Orchestra. He is a former panelist for the National Endowment for the Arts and columnist for JAZZPLAYER Magazine. Holmes has undertaken world tours, made several recordings, including his latest (Oct. 2012) Jeff Holmes Quartet release "Of One's Own," and appeared as a guest conductor/clinician/adjudicator.

Jeffrey Holmes has performed with Dizzy Gillespie, Sammy Davis Jr., Louis Bellson, Vanguard Orchestra (Thad Jones/Mel Lewis), Sheila Jordan, Henry Mancini, Johnny Mathis, Mel Torme, David Goloschokin, John Abercrombie, Slide Hampton and numerous NYC Broadway shows.

At UMass Amherst, he currently directs the award-winning Jazz Ensemble I and Studio Orchestra and is Artistic Director of the Jazz In July Improvisation Workshops.

Boyde Hood

You wouldn't call what happened to trumpeter Boyd Hood in the fourth grade a lucky accident. Yet the fire that burned 60 percent of his body and caused his right fingers to be amputated at the first joint above the knuckles was partly responsible for his commitment to an instrument he had started playing only recently. "At first, we propped it up on my knee or the couch," he says now, nearly six decades later. "And it turned out that my fingers just fit the trumpet."

Hood, who is also a composer, hails from a small farming town near Dallas and credits his parents with instilling in him perseverance and a love of music. "My father made it to the training camp for the Detroit Tigers but was then drafted, and my mother danced professionally on the stage of the Pantages Theatre in Hollywood before she married," he says.

After Hood's studies at the Eastman School in Rochester, N.Y., he had a fairly routine series of orchestral appointments. But in the mid-1960s, the trumpeter made a big change, spurning the Houston Symphony to teach at Indiana's Ball State University, which in turn led to an appointment at the University of Victoria, in British Columbia.



Though he and his family had "a rich life" in Canada, moving to Southern California in the mid-1970s after an extended visit wasn't hard. "I had forgotten what it was like to play on the level of the Philharmonic or the studio orchestras," recalls Hood, who joined the Philharmonic in 1982, leaving the Los Angeles Chamber Orchestra, where he had been first trumpet since 1979.

Hood and his wife, who taught English at the Buckley School in Sherman Oaks for 23 years, continue to live in the same North Hollywood house they've had since moving here. Their

two sons, both screenwriters, live nearby.

Since moving to L.A., Hood, who has been teaching at USC since 1980, hasn't composed, but that may soon change. "I'm starting to get the bug again," he says.

From USC Thornton Website - Boyde W. Hood, senior lecturer, winds and percussion at USC Thornton School of Music, received his BM degree in trumpet performance from the Eastman School of Music and master of music degree in theory and composition from Ball State University. He is a member of the Los Angeles Philharmonic and performs regularly with the Philharmonic's New Music Group and the Philharmonic Brass Trio. Hood is principal trumpet with the Los Angeles Chamber Orchestra, Royal Ballet, and American Ballet Theater, and has recorded extensively for major motion picture and television studios. He is a former member of the Dallas Symphony, Rochester Philharmonic, Milwaukee Symphony, Marlboro Festival, and the Victoria (BC) Symphony.

Mr. Hood joined the Los Angeles Philharmonic in January 1982 and has appeared as a soloist with the Orchestra at the Hollywood Bowl; as a conductor, he has led Los Angeles Philharmonic Institute Orchestra brass musicians in several fanfares. He appeared at the John Anson Ford Theatre in a Chamber Music Under the Stars event in August 1995.

Patricia Hurley

NEMC New Horizons: Patricia Hurley attended NEMC just before her senior year in high school, and earned the Honor Musician award. Her teachers at NEMC (Sid Mear, trumpet and Bertha Seifert, piano) encouraged her to apply to Eastman, which she did.



Her mother had different ideas, however, so she majored in music at Cornell where she was fortunate to have Karel Husa as a mentor. The summer after her freshman year she served as a counselor at NEMC. She finally got to Eastman, where she earned her music ed. degree, and began a long career in teaching in Maryland, then in the New Haven, Connecticut area. After moving to Essex CT with her husband and two kids, she resumed her teaching career in Deep River, where she was Director of Music (band, chorus, related arts) at the middle school, and subsequently, Band Director in both middle and high schools. She saw the need for individual study, so founded the Community Music School, Centerbrook, CT (member of the National Guild for Community Arts Education) in 1983. She received a masters' degree in trumpet performance the same

year, from UCONN. With the elimination of her teaching position in 1991 she moved to Greenwich, CT, and taught in the Scarsdale, NY, Middle School for 14 years.

Upon retiring in 2005, she returned home to the Ivoryton section of Essex and re-joined the Community Music School which, in her absence, had grown to 400 students of all ages. The school now serves close

to 500 students ages 6 months to 90 years. She saw the need for an adult performing group, so founded the New Horizons Band of the Valley Shore. The students are mostly beginners, or instrumentalists who had lapsed for many years. The average age is around 75. We perform for local retirement homes and at parades and outdoor concerts in the parks. Would that every band director should have such dedicated and enthusiastic students!

Hal Kacanek

The University of Kansas; PhD. music education

The University of Michigan; MA music literature

Eastman School of Music; BM trumpet, music education

United States Military Academy Band at West Point "Hell Cats"

Instrumental Music Band Orchestra/Director Farmington Senior High School,
Farmington Michigan

Conductor of Farmington Community Orchestra

Oakway Symphony - principal trumpet

Carroll College

Waukesha Symphony - trumpet

Conductor Carroll College Community Orchestra (10 years)

Music Department Chair Carroll University (13 years)

Taught World Music and all Music Education Courses

Carroll-on-Brass ensemble

Currently:

Owner of Sounds We Make LLC.

Free lance presenter of workshops, artist in residence, school assemblies, library programs on musical instruments of the world.

Performing on world instruments, Native American Flute and Didjeridu (Didgeridoo), Zamponia (pan pipes), Harmonica, Trumpet, and other created and non-traditional instruments.

Arranging a series of 17 instrumental pieces for klezmer band (published 2010 in 2 volumes by Tara Publications).

Developing, manufacturing and marketing world musical instruments for Musicians Friend.



Joseph Klugg

As remembered by a Robert W. Farnsworth:

Joe died during the Vietnam war; as recounted in one of the earlier reunion letters, his jet stalled taking off from a carrier and crashed into the south china sea.

Joe was a superb trumpet player; that is how I remember him—doing solos at the school talent shows and in the band. He was a nice and gracious guy in class.

John Kohlbacher

John and Angie Taylor (aka:Kohlbacher) are a husband and wife (singer, songwriter, musician) team who compose and perform their (childrens, jazz, new age, and religious) music. John plays trumpet and keyboards and Angie some piano and guitar. John also has his own jazz band.

The Taylors are being featured on college radio KSPC and also on three Internet radio stations (btsradio and XEradio & thestreamradio). John has coordinated their music on the "regular" local radio (KSPC) with public services announcements.

Both John and Angie Taylor have a background playing clubs, parties, churches, schools, parties but John has a much more extensive musical background. John holds a Master's Degree in Music and has attended the two, top, famed USA music schools (The Eastman School of Music and Northwestern University).

Chuck Mangione was John's trumpet teacher in college at Eastman. John toured for 9 months in the USA and Canada with a major top 10 act "The Charlie Daniel's Band," and was their lead trumpet player and music arranger. John has performed on the same venues on the same nights with musicians from the bands of Anita Baker, Woody Herman and Maynard Ferguson, as well as session and concert work with Bobby Shew and Chuck Mangione.

John backed up "The Temptations" with his trumpet playing. John has performed in orchestras being the lead trumpet player, weddings, parades, fairs, conferences, etc. He has also traveled to South America, Carribean and Alaska performing in a show band on 3 different cruise ships. When Walt Disney Studios was televising the "New Mickey Mouse Club," John has performed all the music for it. The Mac Users Group has used John's music for their product's marketing.

Joseph Koplin



Lawyer by day (Moschetto & Koplin), jazz denizen by night, Joe Koplin describes playing jazz with his quintet as "even more fun than my day gig." The Joe Koplin Jazz Quintet is the realization of a dream to play jazz in the hard-bop style of the 1950s and early 1960s pioneered by some of the great players of that era: Kenny Dorham, Lee Morgan, Freddie Hubbard, Art Blakey, Hank Mobley, Joe Henderson, and the list goes on and on.

Growing up in his hometown of Philly, Joe was exposed early and often to jazz with an east coast "edge," and his love of the music hasn't diminished since leaving the east coast for the Pacific Northwest over 25 years ago. After a lengthy layoff, Joe picked up the horn again in the 1990's, studied for several years with the late, great tenor saxophonist Don Lanphere, and honed his chops playing with Roadside Attraction, MOJO, and other local big bands, before starting his own quintet and sextet.

The Joe Koplin Jazz Quintet is not so much a singular band as it is a collective composed of some of Seattle's first call players, including John Hansen, Bill Anschell, Darin Clendenin (and the late Bob Nixon) on keyboard; Carl Staaf, Dan Blunck and Dan Greenblatt (now residing in the Big Apple but known to still pop in for the occasional gig) on tenor sax; Steve Bentley, Phil Parisot and Mark Ivester on drums; and Chuck Kistler and Mike Barnett on bass. This band features a deep book of rarely-heard classic hard bop tunes, and the band is all about having fun on the gig.

Glenn Koponen

Trumpet, Orchestration, Orchestral Conducting, Wind Ensemble, Brass Ensemble, 20th Century Music, Brass Methods

Ed.D., Columbia University

B.S., M.S., The Juilliard School

B.M., Eastman School of Music

Member of Board of Directors of Sibelius Society, Ltd. Research for doctoral dissertation on the Post-Sibelian Symphony in Finland conducted as a Finnish government scholar. Lecturer on the subject of contemporary Finnish music since the mid-seventies. Dr. Koponen's choral arrangements are published by Boosey and Hawkes, and "Zion's Walls" has sold more than 475,000 copies, having been recorded by the Mormon Tabernacle Choir and the Utah Symphony. Member of the International Trumpet Guild, the American Choral Director's Association, the Christian Instrumental Directors Association, the Sibelius Society, and the Finlandia Foundation. Official college representative to the National Association of Schools of Music since 1984.



Frank Lanshe

[ed. - I found a reference to an article Frank wrote:]

Richard Lanshe, "The Cornet: Its Origin and Development," *Woodwind, Brass and Percussion*. XVII (July-August 1978), 34-35

Noe Lebeau

Operations Manager at Iron Mountain Shrewsbury, Massachusetts (Greater Boston Area), Information Technology and Services.

Education: Worcester Academy/Eastman School of Music

Bruce Lee

Co-owner of: Facet Mutes... where Music, Nature & Craftsmanship come together!

Bruce Lee lives in McDonough, GA, where he works alongside his business partner, Don Davis. He is a graduate of the Eastman School of Music. His experience includes teaching, directing, performing, mouthpiece consulting, trumpet design, and working as a brass embouchure specialist. Bruce has an insatiable passion for the trumpet, and all things music related.

"Having played a numerous variety of trumpet mutes over the past several decades, finding something new... and, especially being a part of the process of making them... has been an incredible opportunity for me. Now, not only do I reach for a mute when I need one, I reach for a Facet Mute."



"Facet Mutes allows me, and my business partner, Don Davis, the pleasure of sharing our exciting products to not only those of us in the music world, but to the people who make what we do possible... musicians everywhere, and especially the audiences who support all of us."

Edward Lewis



Ed Lewis has earned a Ph.D. from NYU, M.Sc. from Juilliard and a B.M. from Eastman. He was awarded the Commemorative Medal for the Queen's Golden Jubilee, a National Honour in recognition of contributions to Canada," and the Saskatchewan Centennial Medal "for significant contribution to the people of Saskatchewan." Before moving to B.C., Dr. Lewis was Professor of Music at the University of Regina where he was appointed Professor Emeritus, CBC radio columnist, the Canadian Judge for the International Brass Quintet Competition for the NY Bass Conference in New York, and author of numerous articles for the Canadian Band Journal, the NY Brass Conference Magazine, and others.

As a performer, Ed Lewis has played with the Phoenix, Flagstaff, Regina, Colorado Springs, Frazier Valley Symphonies, the Rochester and Vancouver Philharmonics, and the Radio City Music Hall Orchestra and others. As soloist he has performed in most major and not so major cities in the US and Canada from Boston Symphony Hall and Vancouver's Canada Place to Moosejaw and Abbotsford.

"Trumpet soloist Edward L. Lewis, brought as brilliant a display of trumpet technique as we have heard in the Eastman Theater....all sorts of glittering phrasing, all gratefully musical." — Rochester Democrat and Chronicle, Rochester, NY.

It [was] thrilling to hear [Ed Lewis'] expressive, lively performance with superb articulation and dynamic control, artistically performed." — J. Trager, New York Brass Conference, N.Y., New York.

"Brilliant brass exhibitions, especially by solo trumpeter Edward Lewis, injected a fire and excitement that remained throughout." — Serge Huff, The Phoenix Gazette, Phoenix Arizona.

Chuck Mangione



Charles Mangione began playing trumpet as a child, studying formally at the Eastman School of Music. He gained experience accompanying visiting jazzmen, then in 1960 went to New York where he formed a band with his brother, pianist Gaspare 'Gap' Mangione. The band, the Jazz Brothers, remained in existence for five years, playing hard bop. In 1965, Mangione played in the trumpet sections of the Woody Herman and Maynard Ferguson bands and later that year he joined Art Blakey, with whom he remained until 1967. After leaving Blakey, Mangione taught at his old school and again

formed his own small band. He began making albums with which he achieved considerable popular success. He had started to dabble on flügelhorn and eventually abandoned the trumpet altogether in favour of the more mellow-sounding instrument. Throughout the 70s and into later decades, Mangione continued to capitalize upon his successful recordings, appearing widely in concert and making more records that again appealed to a wide audience.

To a great extent, Mangione achieved his popular success by offering melodic and uncluttered music, sometimes with interesting hints of Latin influence. Although much of his popular material failed to excite the hardcore jazz audience, there can be little doubt that he helped to introduce the music to many who might otherwise have passed it by. His compositions have appealed to a wide range of musicians, being played by artists as diverse as Percy Faith and Cannonball Adderley. Perhaps the best known of his compositions are 'Feels So Good' and 'Land Of Make Believe'. The former was a Top 5 hit on the US pop charts in 1978, and the album of the same name enjoyed great crossover success, climbing to number 2 on the Billboard 200. After a long spell away from the public eye, Mangione returned to touring in the late 90s and subsequently recorded for Chesky Records. Mangione would gain an odd sort of acclaim with a new generation when he became a recurring character on the long-running Fox animated program KING OF THE HILL. Tragedy struck his touring band in 2009 when two members en route to a performance with the Buffalo Symphony Orchestra were aboard an ill-fated commercial plane on February 12.

[ed. - Just a few of Chuck's awards...]

Chuck received the Eastman School of Music Alumni Achievement Award in 2007

In 2009, Chuck was highlighted at the Smithsonian in an artifacts Donation Ceremony and Onstage Discussion that pays homage to his illustrious career, artistry, community service, and dedication to jazz education.

Chuck Mangione Inducted to Rochester Music Hall of Fame, April 29, 2012.

Harry Max

Independent Music Professional, Greater New York City Area

Paul McRae

Paul Anthony McRae has conducted many of the world's finest orchestras including engagements with the London Symphony Orchestra, Royal Philharmonic Orchestra, English Chamber Orchestra, Pittsburgh Symphony Orchestra, Cincinnati Symphony, Minnesota Orchestra, Philharmonia Hungarica, New World Symphony, Seoul Philharmonic, Rouse Symphony, Shanghai Symphony and the Pacific Symphony Orchestra and Pacific Chorale, among others. Maestro McRae's five-part video series entitled "Discovering the Orchestra" with the Royal Philharmonic Orchestra, was awarded the "Editor's Choice Award" by the American Library Association as the finest music education series in the United States upon its initial release. The series, featuring McRae as host, narrator and conductor, appears in more than 14,000 schools, colleges, universities and libraries, throughout the world.

Born in Liverpool, England, he received his music education at the famed Juilliard School in New York, the Eastman School of Music in Rochester, New York and at the Conducting Institute of the Aspen Music School in Aspen, Colorado. In 1984, Mr. McRae was awarded the highly-coveted diploma in orchestral conducting from the Accademia Musicale Chigiana in Siena, Italy, under the tutelage of the late Franco Ferrara.

Following his musical studies, McRae became the founding music director of the Boca Raton Symphony Orchestra in Florida and its success was virtually unprecedented anywhere in the United States. Within a matter of only three months from the orchestra's debut performance, all 2,400 subscriptions to the symphony's concert series were completely "sold out", making it necessary to repeat performances to accommodate patrons on waiting lists.



After three highly successful seasons of immense artistic growth with the Boca Raton Symphony, an ever increasing appeal for “orchestral regionalism” in South Florida finally prevailed culminating in a merger between the 37 year old Fort Lauderdale Symphony and its three year old counterpart, the Boca Raton Symphony. The newly merged orchestra was named the Florida Philharmonic Orchestra and became America’s newest major symphony orchestra with an impressive annual budget of approximately \$12 million. Paul Anthony McRae was named its resident conductor and conducted the orchestra in about 80 performances each year throughout South Florida, including Miami, Fort Lauderdale, Boca Raton and Palm Beach.

Prior to the completion of his successful tenure with the Florida Philharmonic, McRae was appointed music director of two American orchestras – the Greensboro Symphony Orchestra in North Carolina, and Chicago’s Lake Forest Symphony in Illinois. Under his dynamic leadership, both orchestras received outstanding local, state and national attention, as well as tremendous critical acclaim from the International arts community.

Ralph Montgomery



Ralph W. Montgomery, BM '60

Major/Instrument: Music Education/Trumpet

Studio Teacher: Sidney Mear

Following my undergraduate studies at Eastman, I received my Masters in Performance from North Texas State University in 1963, and I married the same year. I continued on to Doctoral study at the University of Missouri, Kansas City Conservatory. I directed high school band before I received my MM, and following that I held teaching positions at various times in brass, conducting, and theory at University of Arkansas, Austin Peay State University in Clarksville, TN, Florida State University, Campbell University, NC, Greenville College, IL, and summer positions at the Christian Artist Music Seminar, Estes Park, CO and Holy Light College, Kaohsiung, Taiwan. I have been an adjudicator for

numerous band and brass events in the South and Midwest, and I have conducted a number of bands and a few choirs. I have also been a conductor/performer on approximately 130 television shows. My publications include a filmstrip, “Playing the Trumpet,” designed for junior high students, several articles on brass playing, and over 20 brass ensemble pieces.

I have performed in a number of ensembles, including the Savannah Symphony, Brevard Summer Orchestra, Ft. Worth Symphony Orchestra, Ft. Worth Opera Company, Florida State Chamber Orchestra and Florida State Brass Quintet as first trumpet. I also toured with Euro Brass in Germany in the summer of 1995.

Robert Monticelli

The Mike Douglas Show - June 2, 1966

Episode 194

Paul Lynde co-host; guests are actor Poncie Ponce, singer-actress Eartha Kitt, actress Mary Ann Mobley, trumpeter Bob Monticelli and The Goetschi’s unicyclists.

Joseph Mosello

Joe Mosello is one of the most respected trumpet players around today. He is a graduate of the Eastman School of Music in Rochester, New York. After Eastman, Joe played lead trumpet with the Jazz Ambassadors of the U.S. Army Field Band in Washington, D.C.

He then toured with Maynard Ferguson's Band for the next five years. Joe was a member of the band when they recorded the hit song from the Academy Award winning movie, "Rocky." He then settled in New York City and has been a fixture in the music scene there ever since, playing jazz, rock, and classical music for television, movies, and commercials.

Joe is a veteran of over a dozen Broadway shows, most recently being *Annie Get Your Gun* and *42nd Street*, and has played lead trumpet with every big band in N.Y. from Toshiko Akiyoshi and Louis Bellson to Bob Mintzer and the Thad Jones—Mel Lewis Orchestra.

Joe has performed with Frank Sinatra, Ray Charles, B.B. King, Julie Andrews, Sammy Davis Jr., Johnny Mathis, Steve Lawrence and Eydie Gorme, Jerry Lewis, Wayne Newton, Vic Damone, Sarah Vaughn, Nancy Wilson, Ashford and Simpson, Chuck Mangione, The Temptations, The Four Tops, and Blood Sweat and Tears, among others.

Joe lives in Marlboro, NJ and is active as a teacher, soloist, and clinician.



James Ode

James Ode, DMA, Former Professor of Brass at Ithaca College, Trinity University, and the Meadows School for the Arts at SMU (ret).

[ed. - Found references to several books/publications written by him:]

James A Ode. The use of brass instruments in Lutheran churches in America. Dept. of Music Education, Eastman School of Music, University of Rochester, 1965.

James Ode. Brass Instruments in Church Services. Augsburg Fortress Pub, 6 1970.

James A Ode. Trumpet pedagogy and techniques. [s.n.], 3rd edition, 1973.

Charles Pagnard

In 1977, Charles M. Pagnard joined the Cedarville University faculty where he is currently a full professor of Music. His duties include conducting the University Symphony Orchestra and Brass Choir. He also teaches studio trumpet and Instrumental Conducting and Brass Methods. He holds a BME degree from Bowling Green State University and an MM degree from Eastman School of Music. He has also done post-graduate work at Cincinnati Conservatory of Music. His major teachers include Sidney Mear, Edwin Betts, Ettore Chiudioni, Allen Dean, and Vincent Cichowicz.

Pagnard has been active as a trumpet soloist and clinician for the Bach Instrument Company. He is currently principal trumpet with the Dayton Philharmonic Orchestra and the Carillon Brass. He also performs as an extra musician with the Cincinnati Symphony and the Cincinnati Pops Orchestra. He has recorded with the Carillon Brass (Integra Music) and the Cincinnati Pops (Telarc).



Since 1988, he has led the 20-member Cedarville Brass Choir on extensive tours to Israel, Hungary, Italy, France, Switzerland, and Greece, where the group performed concerts in churches, schools, concert halls, and various other locations. This ensemble has released a recording with Integra Music entitled *At the Last Trumpet*. On this recording, he is soloist and conductor.

Pagnard has toured with the Cincinnati Symphony and Cincinnati Pops to Japan, Taiwan, Switzerland, Austria, Germany, and Puerto Rico. He also has served as guest musician with Cincinnati May Festival Chorus on their tour to former Yugoslavia, Hungary, and Italy. Currently, he is Minister for Music and Worship at Washington Heights Baptist Church in Kettering, Ohio and a grandfather of triplets!

Daniel Patrylak

Daniel Patrylak is Emeritus Professor of Music at the University of Connecticut. A native of Plymouth, Pennsylvania and a graduate of the Eastman School of Music of the University of Rochester, Patrylak auditioned successfully for the United States Marine Band in Washington, D.C. and performed as cornet soloist in concerts and coast-to-coast radio broadcasts. This was followed by positions on the faculty of the Eastman School of Music and with the Rochester Philharmonic Orchestra. An internationally recognized trumpet virtuoso, he co-founded and served as first trumpet of the Eastman Brass Quintet, leading the group on concert tours throughout the United States, Canada, Central and South America, and Israel. He has also performed as principal trumpet of the Danbury Brass Band of Connecticut during tours of Australia, New Zealand, and Ireland. Professor Patrylak's students have achieved positions in major symphony orchestras, military bands, and faculty appointments in pre-college, collegiate and graduate music departments.



As a music administrator, Professor Patrylak has held positions as Assistant Director for Academic Affairs and Director of the Summer Session at the Eastman School of Music. As needed, he filled the role of the Eastman School's Acting Director as well. In addition, he was producer of Opera Under the Stars productions at Highland Park in Rochester. Professor Patrylak has served as Chair of Music Departments at both the University of Texas at Austin and at the University of Connecticut at Storrs. He has been actively involved with the Cultural Affairs Committee for the United States Department of State. Additional positions include Chairman of the Board of Directors of the David Hochstein Community Music School in Rochester, President of the Connecticut Music Educator's Association, and Chairman of the Board of Directors for Opera New England of Northeastern Connecticut.

Daniel Patrylak is a featured artist on recordings for Vox, Mercury, Columbia, and Summit Records. As a charter member of the Eastman Wind Ensemble, he can be heard of the ensemble's debut recordings under Frederick Fennell, as well as on recordings of the Eastman Rochester Orchestra under Howard Hanson. Recent releases include a double CD album from Summit Records of the Eastman Brass Quintet performing Renaissance Suites as well as premier performances of contemporary chamber music of Verne Reynolds. Recognized as a performer of both classical music and jazz, in addition to his work with the Marine Band, Rochester Philharmonic and Eastman Brass Quintet, Daniel Patrylak has appeared with many outstanding entertainers, and an eclectic mix of touring Broadway shows, *Ice Capades*, *Shrine Circus*, Texas Brass Quintet, Hartford Symphony, Virginia Symphony Orchestra, Nutmeg Chamber Orchestra, Tuxedo Swing Band, and High Society Dixieland Band.

Daniel Patrylak is recipient of the Distinguished Alumni Award from the Eastman School of Music. He was named Musician of the Year by the Rochester Alumnae Chapter of Mu Phi Epsilon, as well as being

the first recipient of the Outstanding Contributions to Bands award from the Connecticut Chapter of Phi Beta Mu, the International Bandmasters Fraternity. In recognition of outstanding leadership, music performance and service to the Eastman School of Music and the greater community, The City of Rochester declared and celebrated Dan Patrylak Day in 1975 with concerts and other festivities.

Daniel Patrylak recently served as Executive Director of Young Sounds of Arizona, an organization of youth jazz ensembles featuring students drawn from the greater Phoenix area. He and his work have been cited and explored in several research projects. He continues an active teaching and coaching schedule, working with younger students and mature artists, alike, as well as offering lectures and clinic sessions.

Marvin “Chappy” Perry

Indianapolis Symphony Orchestra (1975 - 2009).

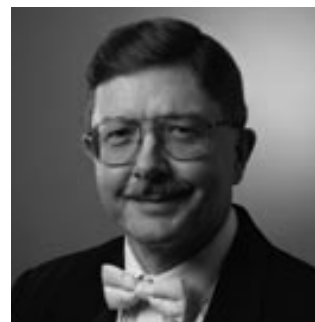
Primary musical studies: Bachelor of Music, Eastman School of Music; Master of Music Education, President’s Award for outstanding achievement in the performing arts, named distinctive alumnus, University of Montevallo.

Teachers included: Arnold Jacobs, Lloyd Geisler, Sidney Mear, John Head, and Walter Moeck.

While at the Eastman School, Marvin performed with the Rochester Philharmonic Orchestra and recorded on the CRI and Vox labels with the Eastman Wind Ensemble and the Eastman Brass Ensemble. He played for three years with the U.S. Army Band in Washington, D.C., where he appeared as soloist with the band and with other ensembles in the area. He also played in two chamber groups, Baroque Arts Chamber Orchestra and the Arlington Symphony in the Washington, D.C. area during the early ’70s. He then performed for two seasons with the Birmingham Symphony Orchestra and the Connoisseur Concerts there. Marvin has taught on the faculty of Butler University and has served as visiting instructor at Indiana University, DePauw University and Grace College.

Marvin and his wife Anne have five children ranging in age from 19 to 37. “We have lived in the same 1880s farm house for the last 34 years,” Marvin says. “Our oldest son Marvin and middle daughter Lora are engineers, mechanical and biomedical. Helen, our oldest daughter, was in social work but is now pursuing a degree in architecture, and Daniel, our youngest son, is a string bass major at Indiana University. Our youngest daughter Ellen is forever young and keeping her parents from becoming lonely in their old age.” The family is involved in Special Olympics of Indiana with Ellen and the MasterWorks Festival, now held in Winona Lake. In the summer of 2010 they also participated in a festival in the Henan Province of China.

The Perrys regularly take fun family adventures. In the past they have toured the country with as many as three children in the sidecar attached to their motorcycle. In 1989, Father Marvin and son Marvin rode a motorcycle sidecar outfit all the way to Alaska. The coldest part of the trip was on August 24 in West Yellowstone, Montana, when the temperature reached 29 degrees Fahrenheit. A particularly memorable family moment for Anne was when, “one winter, Marvin repaired and refurbished an old BMW motorcycle in the family dining room. I will not let him do that again!”



Craig Pettigrew



Emmy Award winning Film Editor. From an interview with Craig:

“I was a trumpet player. I went to the Interlochen Arts Academy, the Eastman School of Music, and Northwestern University. At the end at Northwestern, I transferred out of the music school and into the film department. I moved out to L.A. after school, wanting to be a picture editor, and did that for about 5 years working mostly on HBO documentaries. I fell into a company of

editors back in 1987, and have been music editing full time ever since. It makes sense on paper; I have a music background and know film. But it was not be design. I just fell into it.”

Craig has worked on major films such as *Steel Magnolias*, *Alien 3*, *Quiz Show*, *Fly Away Home*, and *Mystic River*. Television shows include *Monk*, *Ugly Betty*, and the mini-series *Hitler: The Rise of Evil*, for which Craig won an Emmy.

William Picher



Organist, trumpeter, composer and conductor, Bill was born to a musical family in Portland, Maine and began taking organ lessons at the age of 7 with his father, Frank Picher. At age 13, he began study of trumpet, and has continued playing both instruments throughout his career.

Bill holds music degrees from the University of Maine, Eastman School of Music and Catholic University of America. He served for eight years as a trumpet instrumentalist with the United States Navy Band in Washington DC, where he performed regularly at the White House, The John F. Kennedy Center for the Performing Arts, and in many of the great concert halls throughout the United States. He has played trumpet with the Florida Orchestra, the Orlando Philharmonic, the Bach Festival Society, the Mt. Vernon Chamber Orchestra, the Portland Symphony Orchestra, Bangor Symphony Orchestra, as well as at Walt Disney World, where he has also served as conductor, organist, vocal coach and

rehearsal pianist.

As an organist and choral director, Bill has served as director of music ministries at the Cathedral of the Immaculate Conception (Portland, Maine) and the Cathedral of St. Jude the Apostle (St. Petersburg, Florida) before his current position at the Basilica of the National Shrine of Mary, Queen of the Universe (Orlando, Florida), where he is in his 9th year of service.

In 2000, Bill was awarded the St. Jude Medal by Most Rev. Robert N. Lynch, Bishop of St. Petersburg, in recognition for his service to the Cathedral of St. Jude the Apostle and the Diocese of St. Petersburg.

Bill has served on the music faculty of the University of Maine, University of Southern Maine, St. Petersburg Junior College, Pinellas County Center for the Arts, Florida Southern College, and he was also the house organist at Portland, Maine's historic State Theatre, where he played the Mighty Wurlitzer for silent movies, and other events. Classical organ recital performances have included Holy Name Cathedral (Chicago), St. Mary's Cathedral (San Francisco), and the Basilica of the National Shrine of the Immaculate Conception (Washington DC), the National Cathedral (Washington DC) and many others.

Bill is composer member of B.M.I., and an Associate of the American Guild of Organists. He has produced several published works for brass ensembles. Several CD recordings of Bill playing both organ and trumpet, as well directing the Basilica Choir have been released on the Stemik label.

Alexander Pickard

From article in Missou Magazine:

ALEX PICKARD'S GOLDEN ANNIVERSARY AT HOMECOMING CENTENNIAL.

October 15, 2011, has now entered Mizzou history as a pitch-perfect Homecoming centennial. Throngs of students and alumni enjoyed a rollicking pep rally, lively campus decorations, entertaining parade and blowout football game. Festivities also included a celebration of the 50th anniversary of former Marching Mizzou Director Alex Pickard's arrival on campus.

Pickard joined MU as assistant director of bands in 1961, became director in 1966 and held the position until 1982, when he moved into administration at the School of Music. He retired in 2000.

Many of the Marching Mizzou alumni who returned this year were from the 1970s, Pickard says. "That decade the band not only traveled to England to perform, but we also performed at seven bowl games." He recalls bands of about 250 players and caravans of eight large buses to carry them all.

For months before the celebration at Homecoming, Pickard's former students had been honoring him through their collected reminiscences at the pickard50.com web site [ed. Unfortunately, this website is no longer available. It would have been nice to see some of these]. Former Marching Mizzou member Jim Smith wrote the following verse as part of his poem, *It Never Rains on the Missouri Band*.

*When the clouds begin to threaten you
Remember you're a part of Marching Mizzou.
The sun will come out and the rain clouds scatter
When Mr. Pickard ascends his ladder.*



Alex Pickard directs the Alumni Band and Marching Mizzou in a performance of the Star Spangled Banner before the football game at Homecoming 2011. Pickard arrived at MU 50 years ago. Photo by Rob Hill.

Barbara Prugh

Barbara Prugh has been in love with the trumpet since she was seven years old living in downstate Delaware. In 1959, it took a lot of chutzpah for a girl to choose the trumpet; but Barbara had it, even though not all the boys back then liked it! She went from getting to play with the high school band while only in 5th grade, to first chair trumpet in high school and in college at the University of Delaware.

After spending a year as a high school band director, she attended the Eastman School of Music for her graduate degree in performance, where she discovered greater trumpeters than herself, such as Allen Vizzuti, who was an undergraduate at the time – eek! Prugh spent the next five years teaching college at Lincoln University and Colorado State University before returning to the east coast for marriage, children, and a chance to pursue her performance career in a large metropolitan area. Her success in the Philadelphia music scene has included principal trumpet and solo appearances with the top ensembles, including work with The Philadelphia Orchestra as well as more than thirty years with the Festive Brass (quintet). She was a Finalist in the 1982 Concert Artists Guild competition in New York City



and has been featured at ITG and brass conferences in Indiana, New Jersey, New York, and Montreux, Switzerland. She has performed and recorded in Europe, the Czech Republic and Bulgaria, and serves as solo trumpet at the White Mountain Bach Festival in New Hampshire each August. Last season she played Brandenburg Concerto No. 2 after riding her motorcycle up from Philadelphia! Prugh currently works predominantly as a soloist and has developed a show about her life and career called "Lady With a Horn," from which her performance at the conference will be taken.

Gerald Quinlan

Gerald "Jerry" Quinlan died peacefully at home on November 7, 2006 under the care of Hospice. He was born November 18, 1939 to Clarence and Doris Quinlan in Rochester, New York. He was a talented musician from an early age starting with Drum Corps. He graduated from Eastman School of Music in 1961 and Oscar Peterson's Advanced School of Contemporary Music in Toronto in 1962.

He served as a 1st Lieutenant in the Air Force from 1962 to 1965.

Keith Rector

Sr. Vice President at Rector-Hayden Realtors

Eastman School of Music BA, Music, Trumpet, Jazz 1978 – 1980.

University of Miami Music, Trumpet, Jazz 1977 – 1978.

Groups and Associations:

Leading Real Estate Companies of the World, National Association of Realtors, Kentucky Association of Realtors, Lexington Bluegrass Association of Realtors, Realtor Community Housing Foundation, Home Builders Association of Lexington, Employee Relocation Council, Commerce Lexington, LexArts, Central Kentucky Youth Orchestras.

Edward Reid

Edward Reid is Professor of Trumpet at the University of Arizona, where he has taught since 1994. He serves as the Assistant Director for Advancement and Development in the School of Music. He is also a University of Arizona Faculty Fellow and was named Distinguished University Outreach Professor in 2011. He is the recipient of both the School of Music's Maestro Award for student achievement and the College of Fine Arts' Charles and Irene Putnam Excellence in Teaching Award.



In addition to his University duties, Professor Reid is one of three solo cornetists with The New Sousa Band, which is featured in concerts throughout the U.S., Japan, and China. During a visit to Beijing, China in 2001, he presented several Master Classes and lectures. As part of this residency, he performed a solo recital and was the first non-Chinese citizen to perform as guest soloist with The People's Liberation Army Central Band at Beijing University.

An active soloist, Professor Reid premiered the Double Concerto for Trumpet, Trombone and Symphony Orchestra by Eric Ewazen, written for Professors Reid and Thomas Ervin and commissioned by the University of Arizona School of Music. He also premiered a composition as a soloist at the International Trumpet Guild Conference in Bangkok, Thailand. Recently he has

offered master classes and performed in Taiwan and Mexico. Over the past six years, he has led many groups of students for performances in Thailand, Greece, Canada, Australia, China, and Mexico.

Professor Reid also held the title of Principal Trumpet of the Tucson Symphony and was a member of that Orchestra from 1987-2010. He was Principal Trumpet of the Flagstaff Festival of the Arts Orchestra and has performed with, among others, the Royal Philharmonic Orchestra, the Grand Teton Music Festival Orchestra, the Phoenix Symphony Orchestra and the Heidelberg Castle Festival Orchestra in Germany. He has appeared as a soloist with the Dallas Brass, the University of Arizona Wind Ensemble, the Arizona Symphonic Winds, the New Sousa Band and the Tucson Symphony Orchestra.

He received the Bachelor of Music degree in Applied Music and Music Education and the Master of Music degree from the Eastman School of Music, where he studied with Barbara Butler, Sidney Mear and Allan Dean. Other teachers include David Hickman, Lewis Van Haney, Charles Berginc, Anthony Plog, Charles Geyer, Richard Green and Philip Smith.

Robert Restemyer

Robert E. Restemyer, 82, of Cape Girardeau died Sunday, Jan. 10, 2010, at Southeast Missouri Hospital. He was born Dec. 8, 1927, in Pemberville, Ohio, to Gilbert and Anna Hohls Restemyer. He was formerly married to Evelyn Mueller, who passed away in 2008, and to Gayanne Gutherz.

Restemyer graduated from Fostoria, Ohio, High School and from Eastman School of Music at the University of Rochester (N.Y.), one of the nation's top music schools. In his senior year he was one of only three people to receive the prestigious Performance Award. He received a master's degree from Iowa State University.

Restemyer led the Army Band at Fort Dix in Trenton, N.J. He taught at West Virginia Wesleyan, University of Iowa, Thiel College (Pa.) before taking a teaching position at Southeast Missouri State University. He was associate professor of music at Southeast (theory, brass) from 1964 to 1994 and was the Symphony Band conductor.



Keith Riddick

Keith Riddick received music degrees from the Eastman School of Music, University of Rochester and Crane School of Music, SUNY Potsdam. Keith is a retired teacher of instrumental music in the Monroe-Woodbury School District. As a chamber musician, he has performed with the Arts Nova, Windsor and Brass Roots Quintet. Keith has also performed with the Hudson Valley Philharmonic, the Jimmy Sturr orchestra, the Heritage Dance band, the Summertime Olde Towne Band, Greater NY Wind Symphony and as trumpet soloist with several local churches. Keith is a member of the quintet Brass Quintessence of Orange County, New York, founded in 1980.



Jan Roller



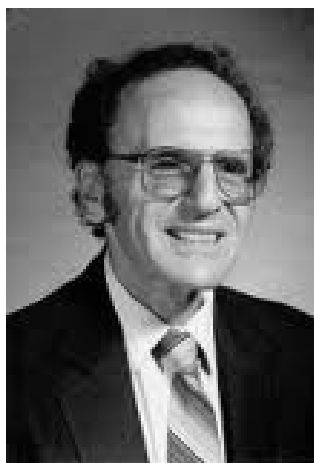
Jan David Roller is the Third and Assistant First Trumpet of the San Antonio Symphony as well as guest lecturer in Trumpet at The University of Texas at San Antonio and Trinity University. During the summers, he teaches trumpet and brass ensembles at the Interlochen Arts Camp at Interlochen, Michigan. Mr. Roller plays numerous recitals throughout the Southwest. He has an extensive repertoire of trumpet music as well as a large collection of period instruments and transcriptions.

He received the Bachelor of Music Degree from the University of Houston where he studied with James Austin; and the Master of Music Degree from the Eastman School of Music, studying with Sidney Mear. Other teachers have included Daniel Patrylak, George Bledsoe, Vincent Cichowicz, John Thyhsen, Seymour Rosenfeld, John Marsteller, a myriad of Master Classes he attended, and every student he ever taught.

Conrad Ross

Private teacher since 1958. Public School music teacher for 35 years. Graduate of Ithaca College, Trumpet studies at Eastman School of Music Principal trumpet Tri-Cities Opera 39 years, Binghamton Philharmonic 25+ years.

Erwin Sapiro



Erwin Harris "Win" Sapiro, 77, died Feb. 16, 2010, in Port St. Lucie. He was born in New Brunswick, N.J., and lived in Port St. Lucie since 1997, coming from Williamsburg, Va. He performed, recorded, and toured with the original Eastman School of Music Wind Ensemble as a trumpeter. He received his bachelor of music degree from Eastman as a scholarship student and his master's degree in music under a fellowship grant.

Serving with the Army and stationed in Poitiers, France, from 1955 until 1957, he was assistant conductor and trumpet soloist with the 279th Army Band. He was director of music for the East Haven, Connecticut, public schools for 25 years, where he built an award-winning marching and concert band program. In 1982, Win relocated to Williamsburg, Virginia, where he was director of bands at Bruton High School. As festival coordinator and site director for the Festivals of Music, he toured to San Francisco, Los Angeles, and Myrtle Beach. He was a judge for the All American Band Festival in Orlando, Florida.

In 1988, Win left his teaching position at Bruton High School to pursue other professional activities. As an artist, he had paintings shown in galleries in Williamsburg and he won prizes in juried shows. He performed as a trumpeter with three regional theaters, as well as the Florida Symphonic Band and the Bob Zimmerman Orchestra. After three years, Win recognized that he missed his students and decided to return to teaching. He returned to Bruton High School to teach an additional six years.

His twin brother Maurice also studied trumpet at Eastman.

John Schactler

John R. “Dick” and Carolyn Schactler of Yakima celebrated their 65th wedding anniversary with a summer picnic at Clear Lake surrounded by three generations of loving family.

The couple met as music majors at Washington State College (now WSU), and were married August 22, 1948 in Puyallup, Washington.

After Mr. Schactler completed a master’s degree at the Eastman School of Music, the couple returned to the Yakima Valley where Mr. Schactler taught band in Selah, Grandview, Tacoma, and Yakima, including Eisenhower High School. He played principal trumpet in the Yakima Symphony for 40 years and led the Sophisticated Swing jazz big band for many years. He also directed the Yakima Valley Community Band from 1987-2007.



Richard Schaffer

M.M., Catholic University of America, Washington, D.C. B.M., Eastman School of Music.
U.S. Marine Band (1963-1967)

Performed with the concert band and as cornet soloist. Also 1st trumpet in the White House Orchestra during the Kennedy and Johnson administrations performing Broadway show and dance music at evening White House social functions.

Houston (TX) Symphony Orchestra (1967-2001)

Multiple United States, European and Far East concert tours. Numerous classical and pops recordings for Virgin, Pickwick, C.R.I., Koch and R.C.A.

Adjunct Professor of Trumpet, Onondaga Community College (1997-present)

William Schmid

B.M., University of Dayton

M.M.E., North Texas State University

D.M.A., University of North Texas

Dr. William Schmid teaches trumpet and jazz and coordinates the Georgia Southern University’s Jazz Studies program, which includes a big band, combos, and courses in jazz improvisation, jazz history, jazz styles, and jazz pedagogy. He has served two terms as the secretary of the Georgia Association of Jazz Educators. Before joining the University faculty in 1986, Schmid taught trumpet and jazz studies for two years at St. Francis Xavier University in Antigonish, Nova Scotia, Canada.

Schmid was the clinician/director for the Nevada All-State Jazz Band in 2006. In 2007, he was a guest trumpet artist performing on a series of concerts with the National Youth Orchestra of El Salvador.



He received a bachelor's degree in music education from the University of Dayton and earned a master's degree in music education (in jazz pedagogy) and a doctorate in trumpet performance from the University of North Texas. While in Texas, his professional playing involved many jazz and commercial ensembles in the Dallas/Fort Worth area. Since arriving in Georgia, Schmid has performed regularly with the Savannah Jazz Orchestra, the Georgia All-Star Directors Big Band and other groups in the region. He has played with noteworthy jazz artists such as Louis Bellson, David Liebman, Clark Terry, Jimmy Heath, Joey DeFrancesco, Claudio Roditi, Nick Brignola, Ernie Andrews, Diane Schuur, and Kathy Kosins.

Schmid is also a big band and brass quintet composer and arranger, published by Really Good Music and Eighth Note Publications. His works have been premiered at the long-running Savannah Jazz Festival and at the Georgia Music Educators Association conferences.

John Schorge



WATERTOWN DAILY TIMES

Hannawa Falls — Mr. and Mrs. John Schorge celebrated their 60th wedding anniversary by taking a cruise to Alaska with their two daughters and sons-in-law in July.

Mr. Schorge, a native of New Hartford, and Ann Parsons, of Cazenovia, were married Sept. 10, 1950, in Cazenovia with the Rev. Bertrand Brett, Methodist pastor, officiating. The two met while attending Ithaca College. Mr. Schorge taught music in state public schools for nine years before beginning his career at the Crane School of Music at SUNY Potsdam. He retired from Crane in 1985. Mrs. Schorge taught instrumental music for 25 years at state public schools, retiring in 1985 from Potsdam Central School. Mr. and Mrs. Schorge lived in

Florida for 22 years, returning to Northern New York in 2008. Mr. Schorge continues to play trumpet, and Mrs. Schorge plays viola.

Now a Crane faculty emeritus, John and his wife have established the John and Ann Schorge Trumpet Scholarship to support the education of trumpet students at The Crane School of Music.

John was also a founding member of the Potstam Brass Quintet.

Howard Shear



Howie Shear received a Bachelors in Education from Fredonia State University in 1975 and a Masters in Jazz Studies from the Eastman School of Music in 1977. He studied with James F. Burke and Raymond Crisara. Howie toured with the Woody Herman Band as lead trumpet player & featured soloist in 1980. After the tour he moved to Los Angeles and worked as a studio musician and soloist. Among the extensive list of artists he has worked with are: The Chuck Mangione Orchestra, Tony Bennett, George Benson, Mel Torme, Reno Jones, The Temptations, and The Spinners. He was the musical arranger and lead trumpet player on the Joan Rivers Late Night Show. Howie has also played various shows at the Ahmanson Theater and many jazz festivals around the world where he has held trumpet clinics. Arranger and producer of various jazz albums, Howie currently has his own jazz quartet. His classical work includes playing with brass quintets and choirs, solo church work, and solo work in the studios.

He received his Doctorate in Music from the University of Southern California in 2002.

Sam Sheeler

Sam Sheeler joined the Concord Band trumpet section in 2002 after moving to Massachusetts from Pennsylvania. A talented musician, Sam plays both trumpet and double bass and has performed extensively with both professional and non-professional musical organizations. As a senior in high school, Sam played first chair trumpet in the Pennsylvania Southern Division Band as well as principal bass in the Southern Division Orchestra. In 1974, he won the Harrisburg Symphony Youth Soloist Concerto Competition.

He attended Eastman School of Music in Rochester New York, where he studied with Sidney Mear, former principal trumpet in the Rochester Philharmonic Orchestra. In addition to the Harrisburg Symphony Orchestra, Sam has performed with the Maryland Symphony, the Richardson (Texas) Symphony, The San Marcos (Arizona) Symphony, and the famous Allentown (Pennsylvania) Band.

Sam lives in Hudson and is a computer aided design software engineer at Intel.

Roger Sherman

Roger Sherman died November 9, 2008 at age 70 at the University of Rochester, Strong Memorial Hospital.

A native of Lima, NY, Roger was an honors graduate of the Preparatory Department of the Eastman School of Music. He earned a Bachelor and Master of Music Degree as well as a Performer's Certificate in Trumpet from Eastman. He played first trumpet with the orchestra of the National Ballet of Canada from 1959-1961, he then held the same position with the West Virginia Symphonette until 1979 when he joined the trumpet section of the Pittsburgh Symphony Orchestra. He taught trumpet at West Virginia University (1964-1979) and was Assistant Chairman of the School of Music. He was author of "The Trumpeters Handbook", numerous articles on trumpet teaching and transcribed works for the trumpet. He was adjunct professor of trumpet and chairman of the Brass Department of the Mary Pappert School of Music at Duquesne University in Pittsburgh.



William Shoucair

William Shoucair is the founder and music director of the Boston Repertory Orchestra, the Dorchester Symphony Orchestra, and the Jamaica Plain Symphony Orchestra. Mr. Shoucair is considered one of the finest and most respected conductors in the Boston area, known for his always exciting concerts as well as his superb musicality and stick technique. He is considered a "musician's" conductor, well liked and respected by musicians for his ability to achieve superb results in a concise, pleasurable, and respectful manner. In addition to the Boston Repertory Orchestra and Dorchester Symphony, Mr. Shoucair has conducted the Mannes Orchestra, Composers Forum Orchestra, Eastman Chamber Collaborative, Cambridge Symphony Orchestra, Long Island Wind Ensemble, Lynbrook Symphony and the Long Island Youth Orchestra as well as free-lance conducting in the New York area.

Mr. Shoucair attended the Eastman School of Music and the Mannes College of Music. His primary conducting teacher and mentor was Walter Hendl, former music director of the Dallas Symphony Orchestra,

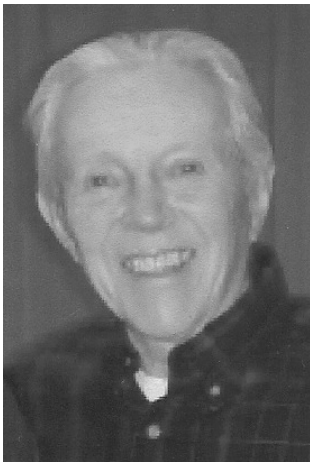


Chicago Symphony Orchestra (assistant music director with Fritz Reiner) and the Erie Symphony Orchestra. Maestro Shoucair also studied conducting with Semyon Bychkov, Sung Kwak, Nicholas Flagello, and Joseph Rescigno.

Among Mr. Shoucair's other studies were: Solfege with Renée Longy and Marie Powers, musicology with Dr. Fritz Kramer, music theory with Carl Schachter, and orchestration with Charles Jones.

Mr. Shoucair is also an accomplished trumpet player. His teachers were Alfonse Maiorca and Sidney Mear. He has performed with the New England Brass Band, American Festival Orchestra (Salerno, Italy), Charles River Wind Ensemble, Eastman Wind Ensemble, Lynbrook Symphony, Cambridge Symphony Orchestra, Long Island Youth Orchestra, Young Artists Chamber Orchestra, NYU Symphony Orchestra, Mannes Orchestra, American Festival Brass Quintet, Metropolitan Wind Symphony, Oceanside Symphony Orchestra, and the Long Island Symphony Orchestra among others.

Clois Smith



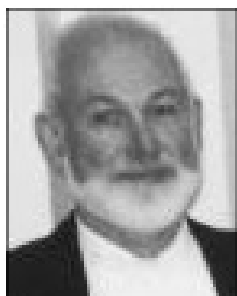
Clois Esten Smith, 78, of Vermillion, passed away on Oct. 11, 2012 at the Golden Living Center — Covington Heights in Sioux Falls.

Clois was born on December 10, 1933, in Vermillion to Clifford and Ruth (Lien) Smith. He went on to graduate from Vermillion High school and the University of South Dakota. After graduation he served in the U.S. Navy as a trumpet player in the Navy Band. After leaving the Navy he went on to earn a Master's Degree from Indiana University. After graduation he rejoined the military, becoming a member of the Marine Corps President' Band, where he went on to play for seven sitting presidents. During his time in both branches of service, Clois played concerts in all 50 states, Canada, Mexico, South America and the Virgin Islands.

After leaving the Marines, Clois gave private lessons in piano and trumpet in the D.C. area.

Clois returned to Vermillion in the mid '90s and remained a resident until his passing. During his time in Vermillion, Clois met Barbara Ernst and they maintained a close and loving relationship for more than 12 years. In his free time, Clois continued to play trumpet every day just for his own enjoyment.

Gary Smith



Gary Smith has made quite an impression with many of the St. Louis Symphony Orchestra's guest artists. With the aid of a 35mm camera, the trumpet player has captured the image of soloists during rehearsals and then offered the enlarged, autographed photographs as premiums for the orchestra's fund-raising marathon. Originally from Massillon, Ohio, Smith attended the Eastman School of Music in Rochester and played with the Army Band at West Point prior to accepting his first orchestral position in Quebec. Smith left Quebec in the spring of 1961 to go on tour with the North Carolina Symphony. He then toured with Arthur Fiedler and the

Boston Pops, obtained his graduate degree at Boston University and taught at Boston University for two years before coming to St. Louis in 1966.

Lou Soloff

A consummate fixture on the New York jazz scene, Lew Soloff's career is filled with a rich history of renowned sessions and world-class collaborations. From the time he eased into the east coast world of trend setting musicians in the mid 1960s, Soloff's creative ventures have resulted in a respected body of work that places him in a category of true accomplishment and keeps his elegant and lyrical signatures in constant demand. Whether interpreting a standard or improvising on an original composition, his phrasing and note choices exemplify his unique voice. Soloff is known as a virtuoso with tremendous range and superior technical command, yet he exudes a wisdom for quietness and melody. Soloff's expertise includes trumpet, flugelhorn, harmon mute, plunger mute and he is particularly recognized for his work on piccolo trumpet.

Born in Brooklyn, on February 20, 1944, Soloff was raised in Lakewood, New Jersey and started studying piano at an early age. He took up the trumpet when he was 10 and his interest in the instrument surged, thanks to the record collections of his grandfather and uncle. Exposed to artists such as Roy Eldridge and Louis Armstrong as a youngster, Soloff recalls, "there was a high scale I remember from Armstrong's recording 'I Hope Gabriel Likes My Music.' He played this run with such quiet finesse and beauty, I wanted to play like that." Soloff spent several years at Juilliard Preparatory until he entered the Eastman School of Music in 1961. Already a professional musician, he had spent his summers as a teenager playing hotels and country clubs in the Borscht Belt (the Catskill Mountains of New York). After graduating from Eastman, where he found himself in practice bands with fellow students such as Chuck Mangione, he spent a year in graduate school at Julliard. It was the mid-1960's and the fertile jazz scene in New York City ignited Soloff's full-time career.



By 1966, he was performing with Maynard Ferguson and soon became a regular in the Joe Henderson / Kenny Dorham Big Band. That year he also joined the Gil Evans Group, an affiliation he considers his most influential. "I first met Gil Evans when I was 22 and he became my musical Godfather," remembers Soloff. It was a creative relationship that lasted until Evans' death in 1988. In the large bands of the 1960s, Soloff received his continuing education, joining groups led by Clark Terry, Tito Puente, Eddie Palmieri including the Thad Jones/Mel Lewis Band. But it was in the popular groundbreaking group Blood, Sweat And Tears that Soloff's trumpet solos became an indelible part of American culture. He was an integral part of the band from 1968 to 1973, racking up 9 Gold records, a Grammy for "Record of The Year" (1969) and creating those searing horn lines in "Spinning Wheel."

This classically trained jazz player however is indeed a chameleon in front of the microphone, participating in sessions and concerts for some of pop's most respected figures namely; Tony Bennett, Elvis Costello, Marianne Faithful, Aretha Franklin, Lou Reed, Frank Sinatra, Paul Simon and Barbra Streisand. Defying strict classification, he can also be heard on recordings by Phillip Glass and Kip Hanrahan as well as Blues legends John Mayall and Dr. John. A brief listing of the film soundtracks that have Soloff in the mix include; The Big Lebowski, Lethal Weapon 3, Brighton Beach Memoirs, Carlito's Way, The Color of Money, Coming To America, The Mambo Kings, Meet Joe Black, National Lampoon's Vacation, Tender Mercies, and Maid In Manhattan.

Also a respected educator, he continues to appear at universities around the country where he utilizes the Gil Evans arrangements that have been an essential element of his repertoire through the years. He has been on the faculty of the Manhattan School of Music for nearly 20 years and has been an adjunct faculty member at Julliard and New School.

Roger Steward

ITG member Roger Steward, 75, of Indian Rocks Beach, died on August 8, 2005 at Hospice House Woodside, Pinellas Park, Florida. He was born in Cleveland, Ohio, and moved to Florida in the early 1980s from Oklahoma City, where he played trumpet in the Oklahoma City Symphony. He had graduated in 1952 from the Eastman School of Music. He played with the Clyde McCoy band and served in the Peace Corps in Guatemala. He was a music teacher at West Indies College, Mandeville, Jamaica, and professor of trumpet at several universities in Oklahoma. Locally, he was a private trumpet teacher for 10 years.

Robert Stibler



Robert Stibler has been a member of the faculty of the University of New Hampshire since 1978, where he holds the academic rank of full professor, and teaches trumpet, brass pedagogy, and music literature, coaches chamber music, and has served as department chair. He is active as a solo and chamber performer, and plays regularly with the UNH Faculty Brass Quintet and, as a recitalist, with organist Abbey Hallberg-Siegfried. Also an avid performer on Renaissance wind instruments, he is a member of the Alamire Consort, Melopeco, and the Hampshire Consort. Dr. Stibler is active as a brass clinician, and writes a regular column about the use of brass instruments in church for the N.H. Chapter of the American Guild of Organists.

Previously, he taught at Southwest State University in Minnesota, and served as first trumpet of the Annapolis Symphony under Leon Fleisher and of the U.S. Naval Academy Band. He has performed with ensembles ranging from the National Symphony and the N.H. Music Festival Orchestra to the N.Y. Cornet and Sacbut Ensemble, Calliope, and the Studio de Musique Ancienne. He has been a presenter for the Historic Brass Society and a music reviewer for the International Trumpet Guild, and is a faculty member at the Summerkeys Institute in Lubec, Maine. Prof. Stibler holds a B.M., summa cum laude, from Susquehanna University, and an M.M. and D.M.A. from the Catholic University of America. His principal teachers included David Russette, Sidney Mear, David Flowers, Lloyd Geisler, James Steffy, Judy Blee, and Robert Helmacy.

Ruth Still

[ed. - All I could dig up was a response in 1998 to a request from John Thyhsen asking of her whereabouts:] She is currently teaching trumpet at Brevard College nestled in the Smokey Mountains of North Carolina... From all accounts, is doing well.

Lee Strickland

Lee Strickland began his musical studies in Olean, New York where he started trumpet under the guidance of Charles Edel. He attended Syracuse University and studied at the Eastman School of Music with Sidney Mear.

He received a Bachelor of Music degree from Syracuse University. He has performed in back up bands for Nat King Cole, Lena Horne, the McGuire Sisters, Paul Anka, Johnny Mathis, Sonny and Cher, Liberace, Wayne Newton and Johnny Ray. He performed with Syracuse Friends of Chamber Music in the Library of Congress with noted saxophone soloist Sigurd Rascher.

After completion of military service as an officer in the U.S. infantry, Lee was principal trumpet with the Syracuse Symphony for 8 years, and taught in the East Syracuse Minoa school district for 35 years. After retirement in 1995, Lee and his wife Judy are involved in daycare for their two granddaughters.



Byron Stripling

A spectacular trumpeter with a very wide range, a beautiful tone, and the ability to blend together many influences into his own style, Byron Stripling is also the artistic director of the Columbus Jazz Orchestra, leader of his own quartet, and constantly in demand to play with pops orchestras around the world. Byron is an extroverted performer who brings the audience into his music. The happiness that he exudes through his trumpet, his vocals and his words is reminiscent of Louis Armstrong, yet very much his own.

Byron Stripling was born in Atlanta, the son of a classical singer. "I heard gospel music in church early on. In our house, music was essential to everything. My father loved jazz including Miles Davis, Clark Terry and Louis Armstrong. My brother played clarinet and sax and I played trumpet, starting when I was ten or eleven. I did a lot of singing from the start because, when your father is the choir director, you have to sing whatever he needs each Sunday." Due to his father's work, Byron's youth was spent in several locations including Atlanta, Kentucky, Colorado, Minnesota, St. Louis and Texas.

Originally Byron enrolled at the Eastman School of Music with plans to become a classical trumpeter. "I loved classical music but my heart kept on going to Clifford Brown, Lee Morgan and Kenny Dorham." Already very technically skilled, he met Clark Terry during his freshman year and, after Terry heard him play, he asked Byron to join his big band. The 12-week tour was Byron's first trip to Europe and he had the opportunity to start friendships with such players as Branford Marsalis and Conrad Herwig.

After returning to school, he was three months away from graduation when he realized that he would graduate with no gig. Byron called Clark Terry and asked what he should do now. "Clark called me back a short time later, said that he had talked to Lionel Hampton, and that Lionel wanted to offer me a job. The problem was that Lionel wanted me to join the band right then. I jumped at the chance and never went back to getting my degree. Performing was the most important thing for me." It ended up being a very good move, starting Byron Stripling in the music business.

Byron has appeared with over 50 different symphony and pops orchestras including the Boston Pops under the direction of Keith Lockhart and John Williams, the Pittsburgh Symphony, Detroit Symphony, Seattle Symphony, Baltimore Symphony, Minnesota Orchestra, National Symphony, St. Louis Symphony, Vancouver Symphony, Utah Symphony and the Toronto Symphony. Byron has also performed with the



Lincoln Center Jazz Orchestra, the Carnegie Hall Jazz Band and the GRP All Star Big Band; he has worked in the studios; and his trumpet has been heard on numerous soundtracks of films and Broadway shows. A few years ago he was featured at the Monterey Jazz Festival with Dave Brubeck.

In 2002, Byron Stripling became the artistic director and conductor of the Columbus Jazz Orchestra. He had performed previously with the Columbus Jazz Orchestra and, when the founder left after 30 years, Byron was the logical person to become his successor. "The Columbus Jazz Orchestra is an incredible organization that performs over 50 concerts a year in a beautiful concert hall. I take care of the programming, decide who the guest artists will be, come up with the concept, balance the artistic and the commercial, and work on any aspects of production that need help."

John Thyhsen

John Thyhsen served on the faculty of Rowan University from 1969-2000. He taught trumpet and was director of jazz studies, and is also Professor Emeritus from 2000 until present.



Prior to Rowan, he taught at Phoenix Public Schools and Arizona State University, was trumpet instructor at the Eastman School of Music, and associate professor and director of jazz studies at Northeast Louisiana University. He now teaches private trumpet students.

His professional performances include the Philadelphia Opera Company Orchestra, the Philadelphia Pops Orchestra, the Concerto Soloists Chamber Orchestra of Philadelphia, the Philadelphia Orchestra (sub), the Festive Brass Quintet, the Delaware Valley Brass Sextet and the Bach and Handel Festival Orchestra in Jim Thorpe.

Thyhsen has also professionally recorded "A Hoagy Carmichael Memoir" (trumpet and strings) and solo albums "Hot Spots I and II, A Christmas with Friends."

Thyhsen has been professionally recorded with the Philadelphia Orchestra, conducted by Ricardo Muti; the Westminster Choir College; the Eastman Wind Ensemble, conducted by Frederick Fennel; the Concerto Soloists of Philadelphia; the Philadelphia Singers; and the Philadelphia Pops, conducted by Peter Nero.

John Thyhsen has a unique music book project with the motto: "Building Self-Confidence Through Melodic Playing". He has written 3 books in this series, one in 1999 called *Trumpet Tunes*, and two in 2002, *Odd Meter Tunes* and *Latin Tunes*. These books are an excellent supplement to traditional etude books, like Charlier, Concone etc. These tunes help to settle the player and get the player in a place where he/she can play easy again and get out of the high note, pressing, pushing, tensing playing mode.

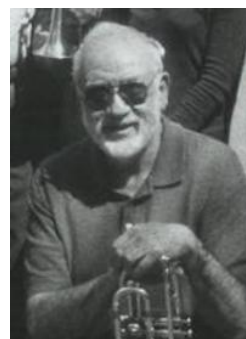
John holds bachelor and master's degrees in music from Eastman School of Music and also advanced courses toward doctorate of music in performance. He is also a member of the American Federation of Musicians and the International Trumpet Guild.

Stephen Toback

Stephen Toback, age 73, passed away at home in Monterey October 18, 2008.

Born in New York State and raised in New Rochelle, NY, Steve dedicated his life to music at an early age. He graduated with a bachelor of music degree from the Eastman School of Music, taught music in New Rochelle, and later moved to California. For Steve, life was a daily celebration of saying yes. He enjoyed simple pleasures, going to concerts, playing his trumpet and being with his two cats. While in New York, Steve played with the Imperial Brass and in Monterey, he played with the Pacific Brass Band and the Salinas Valley Symphony.

He is survived by his two daughters, Allegra and Sabrina, both of New York, and his companion, Mary Zweig, of Monterey.



Jeff Tyzik

Grammy Award winner Jeff Tyzik is recognized as one of America's most innovative pops conductors. Described by the Rochester Democrat & Chronicle as "among the best pops conductors in America," Tyzik is recognized for his brilliant arrangements, original programming, and engaging rapport with audiences of all ages. In the 2013/14 concert season, Tyzik will celebrate his 20th season as Principal Pops Conductor of the Rochester Philharmonic Orchestra. Also this season, he begins a new role as Principal Pops Conductor of the Seattle Symphony, the Detroit Symphony and The Florida Orchestra. Tyzik will continue to serve as Principal Pops Conductor of the Oregon Symphony and the Vancouver Symphony Orchestra.

In his twenty years with the Rochester Philharmonic Orchestra (RPO), Tyzik has developed an incredible relationship with devoted Rochester audiences who appreciate his creative pops programming. Over the course of his tenure, he has written over 200 works for orchestra. A consummate musician, Tyzik is so appreciated in Rochester that the RPO has taken the unusual step of inviting their principal pops conductor to appear as a guest conductor in the orchestra's classical subscription series calendar on a regular basis. On his classical series concerts, Tyzik has performed works by some of the greatest American composers to critical acclaim. He has also been commissioned to compose original works for orchestra, including a Trombone Concerto, which was funded by a grant from the National Endowment of the Arts and subsequently performed at Carnegie Hall, and a Timpani Concerto, commissioned by the RPO, was premiered in January 2010. Tyzik lead the world premiere of his original work New York Cityscapes with the Royal Scottish National Orchestra in June 2010. Tyzik premiered his new orchestral suite: Images (Musical Impressions of an Art Museum) to rave reviews on the 2012/13 RPO classical subscription series.



A native of Hyde Park, New York, Tyzik began his life in music at nine years of age, when he first picked up a cornet. He studied both classical and jazz throughout high school, and went on to earn both his bachelor's and master's degrees from the Eastman School of Music, where he studied composition/arranging with Radio City Music Hall's Ray Wright and jazz studies with the great band leader Chuck Mangione, both of whom profoundly impacted him as a musician.

As an accomplished composer and arranger, Tyzik has had his compositions recorded by ensembles including the London Symphony Orchestra, the Rochester Philharmonic Orchestra, and the Summit Brass,

and his arrangements have been recorded by groups including Erich Kunzel and the Cincinnati Pops Orchestra, the RPO, the Vancouver Symphony Orchestra, and Doc Severinsen with the Royal Philharmonic Orchestra in London. He has also produced and composed theme music for many of the major television networks, including ABC, NBC, HBO, and Cinemax, and released six of his own albums on Capitol, Polygram and Amherst Records.

Actively sharing his passion for music with others, Tyzik has been recognized for his community service and educational work by Rotary International, the Monroe County Music Educators, and the Rochester Philharmonic League. He is also the recipient of the Arts & Cultural Council of Greater Rochester's 2002 Performing Artist award. In 2012 Tyzik was elected to the first class of the Rochester Musicians Hall of Fame.

Tyzik lives in Rochester, New York, with his wife Jill.

Alan Vizzutti



Equally at home in a multitude of musical idioms, Allen Vizzutti has visited 35 countries and every state in the union to perform with a rainbow of artists and ensembles including Chick Corea, Doc Severinsen, John Williams, Chuck Mangione, Woody Herman, and symphony orchestras throughout North America, Europe, and Japan. Allen's status as an artist has led to solo performances at the Hollywood Bowl, Carnegie Hall, Newport Jazz Festival, The Banff Centre, Montreaux Jazz Festival, the Teton, Breckenridge, Vail, and Aspen music festivals, the Charles Ives Center, and Lincoln Center in New York City.

From his home base in Seattle Washington, Allen's current career thrust is an impressive schedule of recitals, concerts, clinics, and composing. His continued commitment to education and the value of music in everyday life results each year in an extensive schedule of guest appearances at universities throughout Europe, Japan, Australia, Canada, and the United States in both jazz and

classical idioms.

Allen's numerous solo recordings include CDs such as *Skyrocket*, *Emerald Concerto and Other Gems*, *Vizzutti Plays Vizzutti*, *High Class Brass*, and *Carnival Of Venus*. As artist in residence, Allen has taught at many universities such as the Eastman School of Music, The Banff Centre, the University of Washington, and the Trompeten Akademie of Bremen Germany. His extensive treatise, *The Allen Vizzutti Trumpet Method*, (published by Alfred Music Publishing), has become a standard work for trumpet study worldwide. His original compositions have received acclaimed premieres by such ensembles as the Los Angeles Philharmonic, the London Symphony, the Budapest Symphony Orchestra, the Minnesota Orchestra, the Summit Brass, and the United States Navy Band.

While growing up in Montana, Allen was taught by his father. He attended the Eastman School of Music and graduated as the only wind, brass, or percussion player in Eastman's history to receive the coveted Artist's Diploma.

George Vosburgh

Pittsburgh Symphony Orchestra: Principal Trumpet, Martha Brooks Robinson Chair

George Vosburgh, celebrated soloist and lecturer is internationally acclaimed for his virtuosity on the trumpet in recordings, concerts and recitals, as well as many guest artist performances in such locales as

the Bonn Festival at Rolandsek, Germany, the Ravinia Festival, Chicago, and the Curs Internacional de Musica in Valencia, Spain. In 1992 he joined the Pittsburgh Symphony Orchestra as Principal Trumpet.

The National Academy of Recording Arts and Sciences awarded George Vosburgh a Grammy as Best New Classical Artist in 1985 for the Reference recording of Stravinsky's *L'Histoire du Soldat* with Chicago Pro Musica. He is a Bavarian Radio International Music Competition prize winner and a Gold and Platinum Record recipient for his work with the New Age music ensemble Mannheim Steamroller. In 2003 he was invited to become Principal Trumpet of the World Orchestra for Peace under the direction of Valery Gergiev. The orchestra has since performed on tour across Europe, Asia, and the Middle East, and produced many recordings and television programs.



Recordings featuring George Vosburgh include *Trumpeter's Heritage*, music by Bach, Böhme, Tomasi, Fasch, and Neruda with the Czech Philharmonic and Arnie Roth conducting, *Trumpet Masterworks*, pieces for trumpet and piano with Alaine Fink, and *Four Trumpet Concerti*, works by Haydn, Hummel, Telemann, and Leopold Mozart with the Seattle Symphony Orchestra and Gerard Schwarz conducting. All recordings are featured on the Four Winds label.

In 1994, Mr. Vosburgh organized the Pittsburgh Symphony Brass, a unique brass ensemble featuring some of the world's finest orchestral brass musicians in chamber ensemble. Since 1998, the Brass has enjoyed a flurry of recording and performance activity, releasing five CDs, including Bach's *The Art of Fugue* on the Four Winds label.

As an educator, Mr. Vosburgh has appeared in universities across Europe, Asia, and the United States, including Northwestern University, University of Michigan, UCLA, and Tokyo Music Academy, as well as the Tanglewood Fellowship program. He has lectured at the International Trumpet Guild's annual conference and recently published a critical edition of the Böhme Concerto for Trumpet and Orchestra in E minor published by Vosburgh Music Inc. He is currently on the faculty of Duquesne University and Carnegie Mellon University.

Mr. Vosburgh is a graduate of the University of Rochester's Eastman School of Music, where he was Principal Trumpet and featured soloist with the famed Eastman Wind Ensemble. He began his career as an orchestral trumpeter at age 19 as third trumpet and assistant principal of the Rochester Philharmonic Orchestra under the direction of David Zinman. After three years with the Rochester Philharmonic, he joined the Chicago Symphony Orchestra under the direction of Sir Georg Solti as the youngest member of the orchestra's world-famous brass section.

George Vosburgh holds the Pittsburgh Symphony Orchestra's Martha Brooks Robinson Chair and is an active member of various Pittsburgh Symphony Orchestra Committees.

Peter Webster

Peter Webster was invited as a Stamps Distinguished Visitor during the 2012-2013 season at the University of Miami Frost School of Music.

Webster is the John Beattie Professor of Music Education and Technology at the Bienen School of Music, Northwestern University in Evanston, Illinois. Webster holds degrees in music education from the University of Southern Maine and the Eastman School of Music at the University of Rochester.



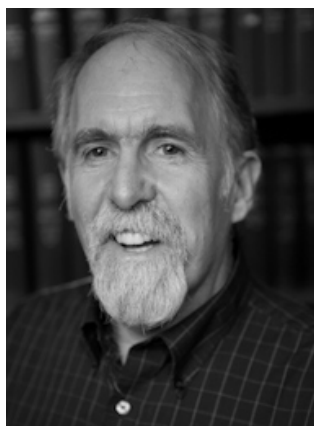
He has published more than 75 articles and book chapters on technology, music cognition and creative thinking in music, which appear in journals and handbooks both in and outside of music. He

is the author of *Measures of Creative Thinking in Music*, an exploratory tool for assessing music thinking using quasi-improvisational tasks. Webster is co-author of *Experiencing Music Technology*, the standard textbook used in introductory college courses in music technology, and is co-editor of the new two-volume *MENC Oxford Research Handbook on Music Learning*, published by Oxford University Press.

Webster was a public school music teacher in Maine, Massachusetts and New York, and spent 14 years at Case Western Reserve University before moving to Northwestern in 1988. He teaches courses in philosophy, graduate research, music technology, assessment, and creative thinking in music, and has held administrative positions including department chair and associate dean.

Roger Wesby

Wagner College - Dr. Roger H. Wesby was born in Worcester, Massachusetts. He graduated from Eastman School of Music with a BM in Composition. With his wife, Barbara, he served in the Peace Corps, teaching and performing in national art centers in El Salvador and Costa Rica, which led to professional opportunities. In Costa Rica Wesby played trumpet in the National Symphony Orchestra, conducted the National Youth Symphony Orchestra, the National Symphony's Chamber Music Series and served as Academic Coordinator of the National Youth Symphony Orchestra School.



He taught at the National University and later became director of its Music Department. Under his leadership, the department was transformed into a full-fledged School of Music in a College of the Arts. He founded and conducted the University's Jazz Ensemble and conducted its Chamber Choir. With Barbara Wesby and Diego Díaz, he wrote *Lectura elemental*, a sight reading manual still widely used in Costa Rica and other countries of Latin America.

Wesby was appointed conductor of the National Symphonic Chorus and conducted numerous concerts with the choir and orchestra in addition to maintaining an active schedule of community concerts and concerts in prisons. He created the *Coro Laboratorio*, a chamber choir which brought together many of the country's finest singers, for the purpose of exploring advanced repertoire.

He founded the National Association of Choral Directors.

He received a master's degree from Westminster Choir College where he studied with Joseph Flummerfelt. He earned the title of Doctor of Music at Indiana University, studying with Robert Porco. He was Director of Choral Activities at the University of Kentucky, where he conducted the Choristers, and Chamber Choir and founded New Voices, an elite vocal chamber ensemble that performed jazz and gospel music as well as Renaissance and twentieth century sacred and secular music. With his wife, he co-founded the Lexington Children's Chorus, which became a jewel of central Kentucky, performing state-wide and regional tours and was much in demand for performances with professional opera companies. The Lexington Children's Chorus recorded Malcolm Dalglish's *Hymnody of Earth* for PBS with the composer and poet Wendell Berry.

He was Director of Choral Activities at Augustana College, Rock Island, Illinois. While at Augustana he conducted and toured with the famed Augustana Choir, conducted the Chamber Singers, and founded the Jenny Lind Ensemble, a select female choir. He was conductor and artistic director of the Handel Oratorio Society. An active clinician, guest conductor and published composer/arranger, Wesby was Choir Director of Lutheran Summer Music at St. Olaf College.

Since 1996 Roger Wesby has served Director of Choral Activities and Vocal Studies at Wagner College where he teaches Music History, the History of Blues and Jazz, Conducting and Practical Musicianship.

He conducts the Wagner College Choir, the Chamber Singers, and, until spring of 2013, conducted the Treble Concert Choir.

He is the composer of hundreds of arrangements and numerous compositions (heard on at least three continents). In 2002 he composed the Jazz Mass, which has been used in several Lutheran Churches. In 2006 he was commissioned to compose a special liturgy and anthem for the 150th anniversary of Trinity Lutheran Church on Staten Island. He was the first-ever Featured Composer of Schola Cantorum on Hudson's 15th anniversary season. Recent commissioned works include River Songs, which he premiered with the New Brunswick Chamber Orchestra, and diss-FUNK-shun, composed for the North/South Consonance Chamber Orchestra. He has written articles on the history of jazz and blues for the Encyclopedia of New Jersey.

His wife, Barbara Wesby, is an accomplished composer and pianist, daughter Carla is a professional soprano in NYC and a co-founder of Opera Collective of New York, and son Andrew is a professional musician and singer-songwriter in Boston, MA, where he leads the band Echo Kings and continues to perform with Parker House and Theory.

Kirk Wilke

CLEVELAND INSTITUTE OF MUSIC, CLEVELAND, OH - Professional Studies Diploma, Conducting

GEORGE MASON UNIVERSITY, FAIRFAX, VA - Master of Arts, Conducting

MCGILL UNIVERSITY, MONTREAL, CANADA - Graduate Studies, Trumpet Performance

EASTMAN SCHOOL OF MUSIC, ROCHESTER, NY - Bachelor of Music, Trumpet Performance and Music Education

Principal Teachers:

Conducting: Carl Topilow, Cleveland Institute of Music; Louis Lane, Cleveland Institute of Music; David Zinmann, Aspen Summer Music Institute; Jorma Panala, Aspen Summer Music Institute; Julius Rudel, Aspen Summer Music Institute; Murray Sidlin, Aspen Summer Music Institute; Michael Stern, Aspen Music Institute; Sylvia Alimena, Eclipse Chamber Orchestra, National Symphony Orchestra; Kim Allen Kluge, Alexandria Symphony; Anthony Maiello, George Mason University; Dr. Stanley Engelbretson, George Mason University; Dr. Donald Hunsberger, Eastman School of Music; David Effron, Eastman School of Music; Tavo Virkous, Eastman School of Music.

Trumpet: David Flowers, National Symphony Orchestra; James Thompson, Montreal Symphony Orchestra; Sidney Mear, Eastman School of Music; Richard Jones, Rochester Philharmonic.

Professional Trumpet Experience:

United States Army, Ft. Myer, VA, Special Bandman

Washington Symphony Orchestra, Principal Trumpet
Friday Morning Music Club, Principal Trumpet
Georgetown Symphony Orchestra, Principal Trumpet
Prince George's Symphony Orchestra, Principal Trumpet
Aspen Conductor's Orchestra, Principal and Second Trumpet

Congressional Brass Quintet
Tidewater Brass Quintet, Tidewater Music Festival
Tidewater Chamber Ensemble, Tidewater Music Festival

Georgetown Symphony Recital Series, Washington, DC
Tidewater Music Festival Recital Series, St. Mary's City, MD
Winter Olympic Games Recital Series, Lake Placid, NY
Saranac Lake Winter Carnival, Saranac Lake, NY

Kirk Wilke, a longtime conductor in the Washington, DC area, has established himself as an advocate and champion for orchestral music. Mr. Wilke is the Music Director of the Capital Chamber Symphony,

a professional orchestra in Washington, DC. With the Capital Chamber Symphony, Mr. Wilke has been dedicated to programming American Music.



In 1999, Mr. Wilke was selected as the Music Director of the Rappahannock POPS Orchestra in Fredericksburg VA. Since that time, he has been intimately involved in establishing the first professional orchestra in that city. Along with board members, community leaders, musicians and citizens, Mr. Wilke has worked to establish the Rappahannock POPS Orchestra as an integral part of the community. The orchestra is now in its eleventh season, providing classical and pops concerts to a wide audience with subscription series and holiday concerts. In a review from *The Freelance Star*: ". . . the orchestra, under conductor Kirk Wilke, glided from the Austrian Alps to Middle-earth without a ruffle. Add the Rappahannock POPS Orchestra to 'best things about our area' list."

From 2000-2003, Mr. Wilke served as Music Director of the Washington Symphony Orchestra. With the Washington Symphony, Mr. Wilke conducted subscription series concerts in such venues as: The Kennedy Center, The Warner Theater, and The Lincoln Theater. As the official orchestra of Washington, DC, Mr. Wilke has had the opportunity of performing for politicians and dignitaries at The Capital, The Korean Embassy, The Austrian Embassy, and The Duke Ellington School for the Arts. As a part of its community outreach programs, the orchestra performed concerts at local churches, parks, schools and theaters throughout the city.

In 2003 Mr. Wilke gained international recognition as he became the first American to conduct the Shangdong Symphony Orchestra in Jining, China. The Jining Daily said of Mr. Wilke's work, ". . . an unforgettable night . . . the people didn't want to leave the hall. All the music strongly affected the hearts and souls of the audience." Mr. Wilke was invited to return in the spring of 2004 to conduct the orchestra again, and debut with the Qingtou Orchestra.

In 2000, Mr. Wilke was awarded a fellowship to the prestigious Aspen Music Festival, where he performed and conducted under the guidance of David Zinman, Murry Sidlin, Jorma Panula, Julius Rudel and David Robertson. Mr. Wilke is a graduate of the Eastman School of Music with a Bachelor's Degree in Music. He has done post graduate work at McGill University, holds a Master's Degree in Conducting from The George Mason University and a Professional Studies degree from the Cleveland Institute of Music where he has studied conducting with Carl Topilow, and Louis Lane. From 1989 to 2000, Mr. Wilke served as Special Bandsman with the Army at Ft. Myer VA as a trumpet player and was well sought after as a free lance musician in many orchestras in Washington D.C.

Paul Vos



Paul Vos recently retired after a 31-year career as a music teacher at Niagara Falls high school. In 2012, Paul was the recipient of the Buffalo Philharmonic Orchestra's Excellence in Music Education Award. He has been a four-time honoree in *Who's Who Among American Teachers*, and won a Teacher of the Year award in 2005.

Paul has performed with the Erie County Wind Ensemble, The Amherst Symphony, and also performed with Tony Bennett, Robert Goulet, The Spinners, The Temptations, and The 4 Tops, among others.

Lucius Wyatt

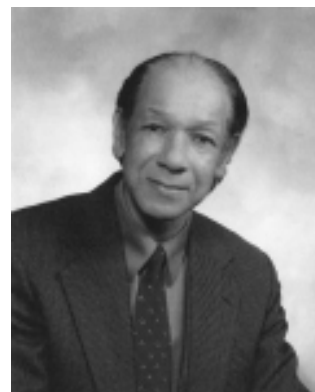
Lucius R. Wyatt, MM '60, PhD '74 Eastman School of Music

Major/Instrument: Trumpet

Studio Teacher: Sidney Mear

After receiving the degree Master of Music, my first professional appointment was to the faculty of Tuskegee Institute (now University), where I served as director of bands for ten years. During my military service I was a musician with the USAREUR Band in Heidelberg, Germany. Later I returned to Eastman and completed the PhD in music theory. I joined the faculty of Prairie View A&M University in Texas, where I taught trumpet and music theory and analysis, as well as directed the University Symphonic band in more than 120 concerts during my tenure of 32 years. I also served as department chair for fourteen years. My wife, Christine, a former English teacher, and I are enjoying our retirement. Our son and daughter live in nearby Houston.

Reflection: I value very highly my educational experiences at Eastman. I have a high regard for all of my Eastman professors and the school's commitment to excellence. The writing of my dissertation was one of the great challenges of my life, while making the Sibley Music Library my second home. I have pleasant memories of my performing in the Eastman Wind Ensemble under Dr. Donald Hunsberger. In all, Eastman was truly a wonderful, enriching experience.



John Zalewski

John Zalewski has degrees from the Eastman School of Music and Long Island University. He was the Principal Trumpet with the Savannah Symphony and Merrick Symphony. He has performed with the American Concert Band and is presently with the Atlantic Wind Symphony and the Island Chamber Symphony. Mr. Zalewski is an instrumental music teacher in the Hicksville School District.

Joseph Zawistowski

Performed with Northern Indiana Symphony

From bio of a former student of Joe (Bob Athayde): The spark for music education was first lit in 8th grade by Mr. Joseph A. Zawistowski, a music teacher who ran a very tight ship. Mr. Zawistowski not only taught the band classes, but also took time to show Bob transposition and brass ensemble literature. Later, he became Athayde's trumpet teacher.

